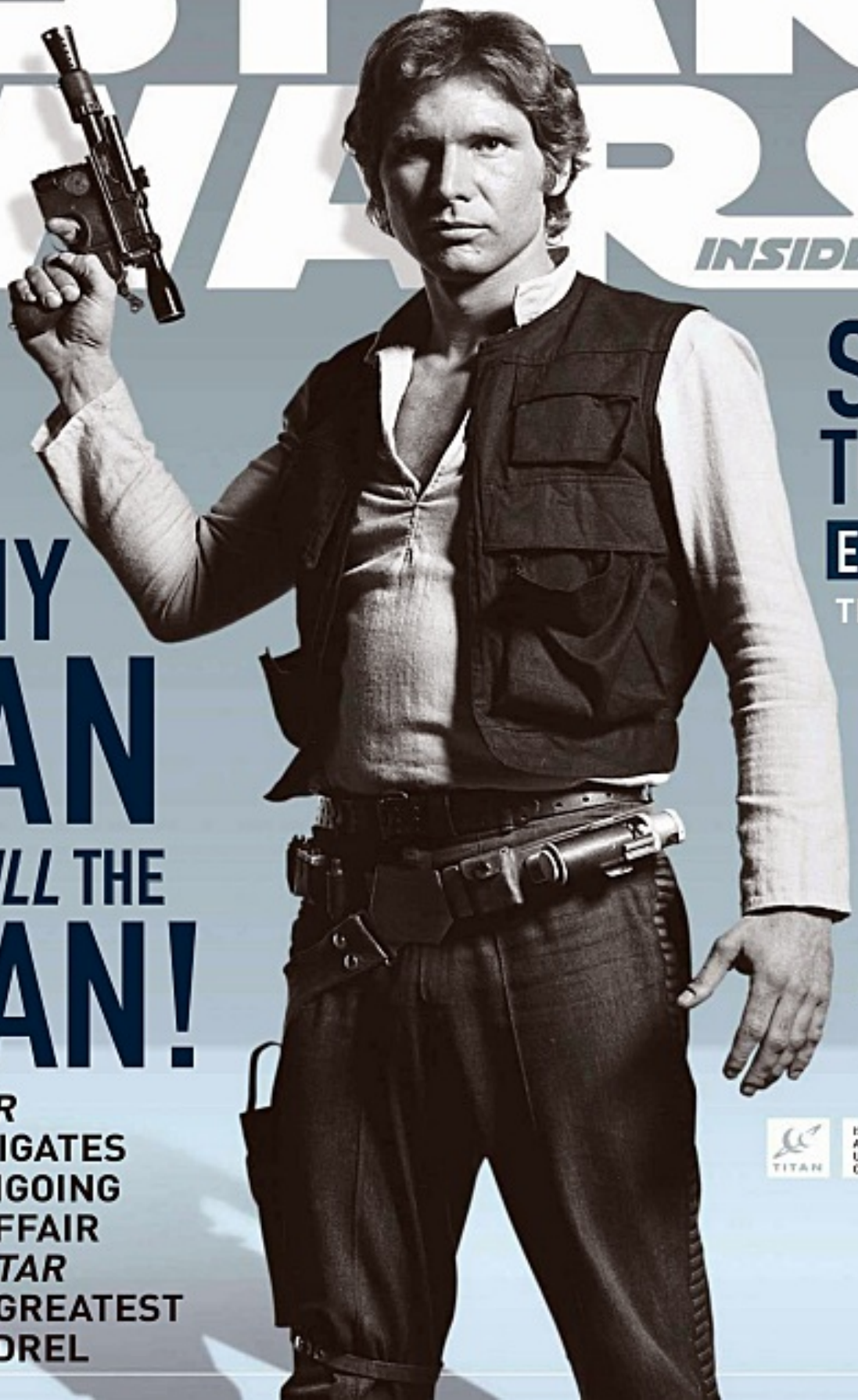


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WAR STORIES
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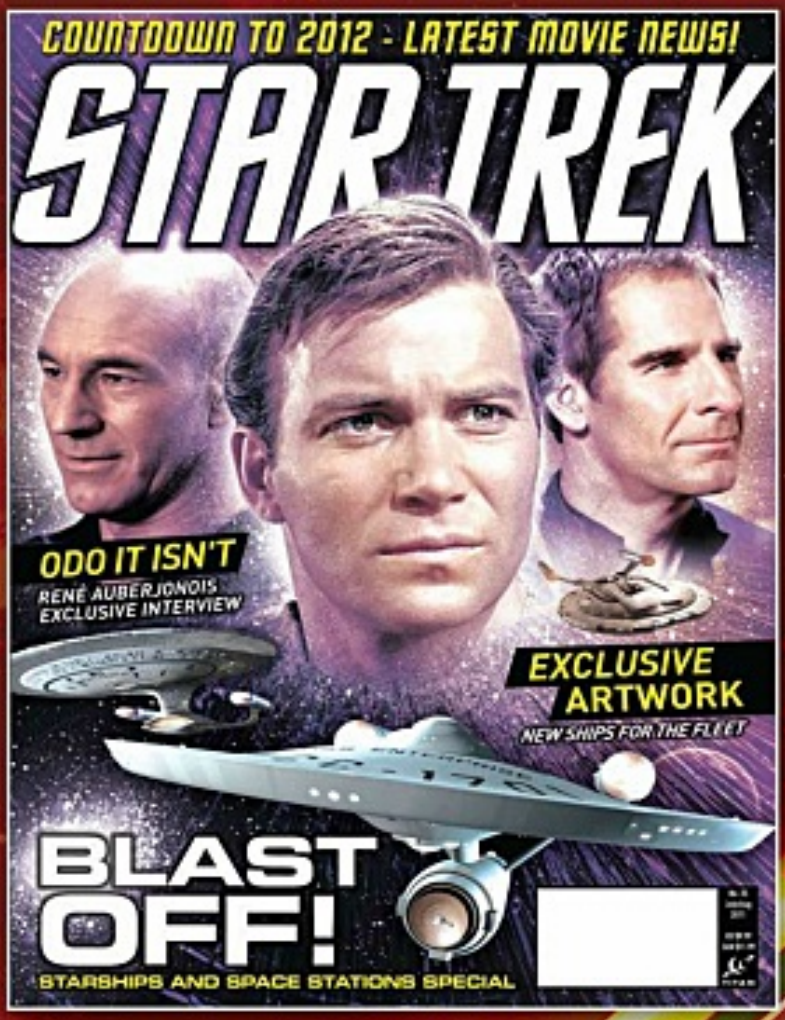
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"I remember seeing Han Solo in the first movie and thinking, *who is that?*"

—Meryl Streep on Harrison Ford, *Premiere* magazine, 1997

Meryl wasn't the only one in the audience to become beguiled by Harrison Ford's performance. As *Star Wars*' daring pilot, he set female hearts a-flutter and captured the imagination of young boys for whom he was a much-imitated role model. If Ms. Streep is reading this issue of *Star Wars Insider* (and I think it's very likely that she is) then she should enjoy the first of an ongoing series of features looking at different and diverse aspects of the saga. Han shot first (from a certain point of view), so it's only fair that he's the first in the series!

The daredevil Corellian captain would certainly approve of Star Tours: The Adventures Continue, the all-new collaboration between Disney and Lucasfilm that takes visitors on an epic, hair-raising journey across the *Star Wars* galaxy. I wonder whether the new pilot on the ride, C-3PO, picked up any tips from Captain Solo?

If hurtling across the *Star Wars* galaxy at breakneck speed isn't your thing, then how about the more sedate pastime of listening to a great story on the radio? It's the 30th anniversary of the brilliant *Star Wars* radio drama, as broadcast on National Public Radio, so we thought it'd be a great time to look at the making of this often unjustly forgotten spin-off. With its extended running time, it more than doubles the length of the original trilogy, with scenes that aren't in the movie! It's a must hear!

And who's excited about the news that *Star Wars* is returning to Orlando with the announcement that Celebration VI will take place in the Sunshine State from August 23-26, 2012? I wonder if Meryl Streep will make it this time?

May the Force be with you all,



Jonathan Wilkins,
Editor

FULL THROTTLE

ANTHONY DANIELS!

The man who brings C-3PO to life discusses how the timid protocol droid has come out of his shell to take charge in Star Tours: The Adventures Continue, on page 54!

DOCKING BAY

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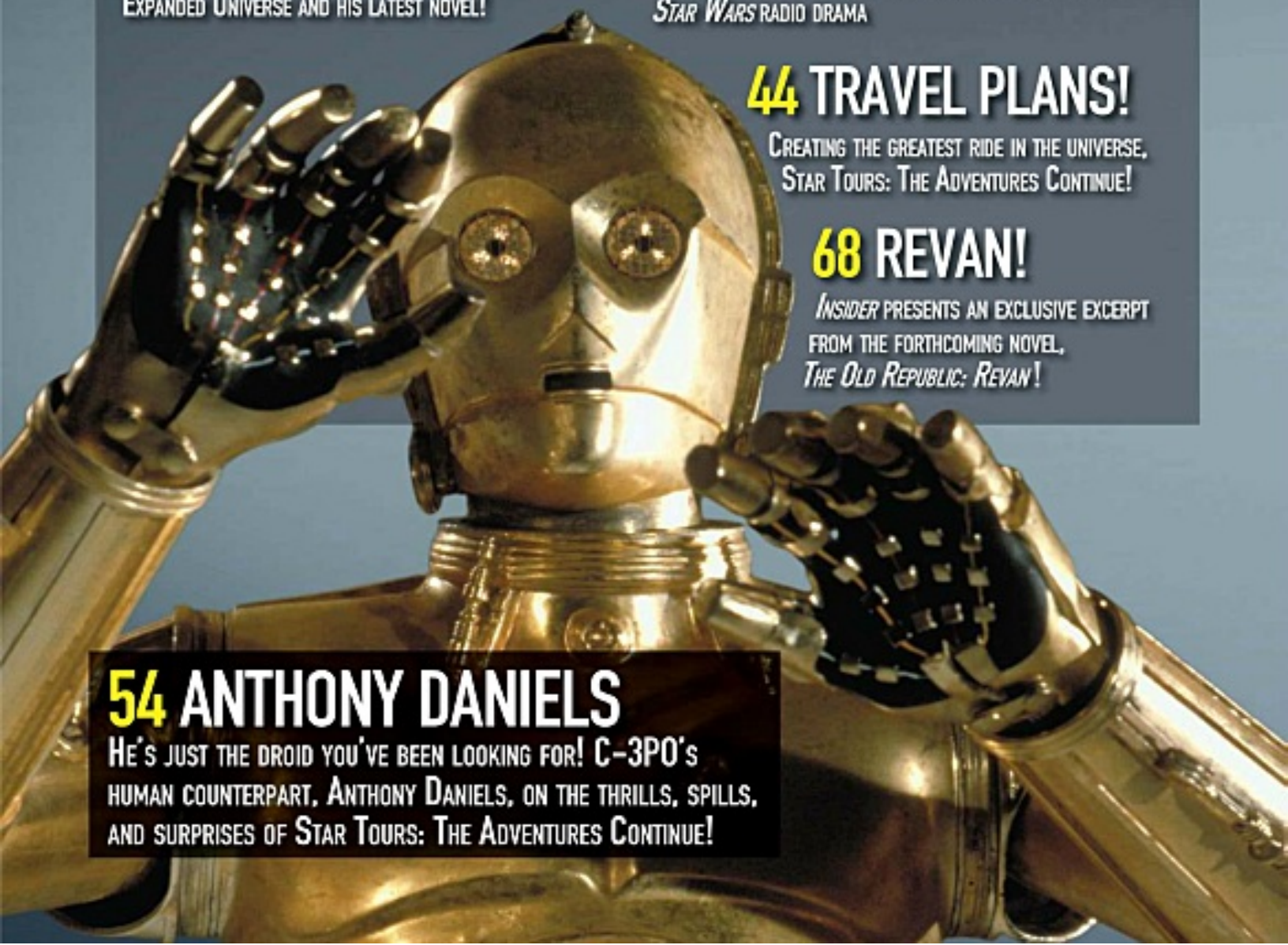
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Famed *Star Wars* artist Greg Hildebrandt shares some of his favorite memories of the saga!

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Introducing an all-new feature as Mon Mothma presents five amazing facts about the saga. Can you spot which one is a fib?

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Jabba fans rejoice! *Insider* presents some rare images of the not so cuddly slug!

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Bounty hunters assemble on the bridge of the Star Destroyer *Executor* in this unforgettable scene from *The Empire Strikes Back*!



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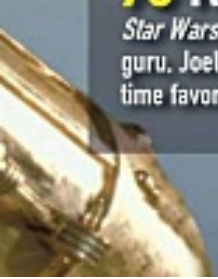












BE A JEDI IN THE COMFORT OF YOUR OWN HOME!



New Xbox game lets you feel the Force like never before!

Here's something for anyone who has always wanted to train as a Jedi —which we're guessing is most of you!

The upcoming controller-free game Kinect *Star Wars* for Xbox 360 allows you to enter the *Star Wars* universe and wield a lightsaber as you train to become a Jedi. Plus, you can take part in a Podrace, pilot your favorite spaceships, and interact with familiar faces from the world of *Star Wars*. The game will be released this holiday season from LucasArts.







PAD

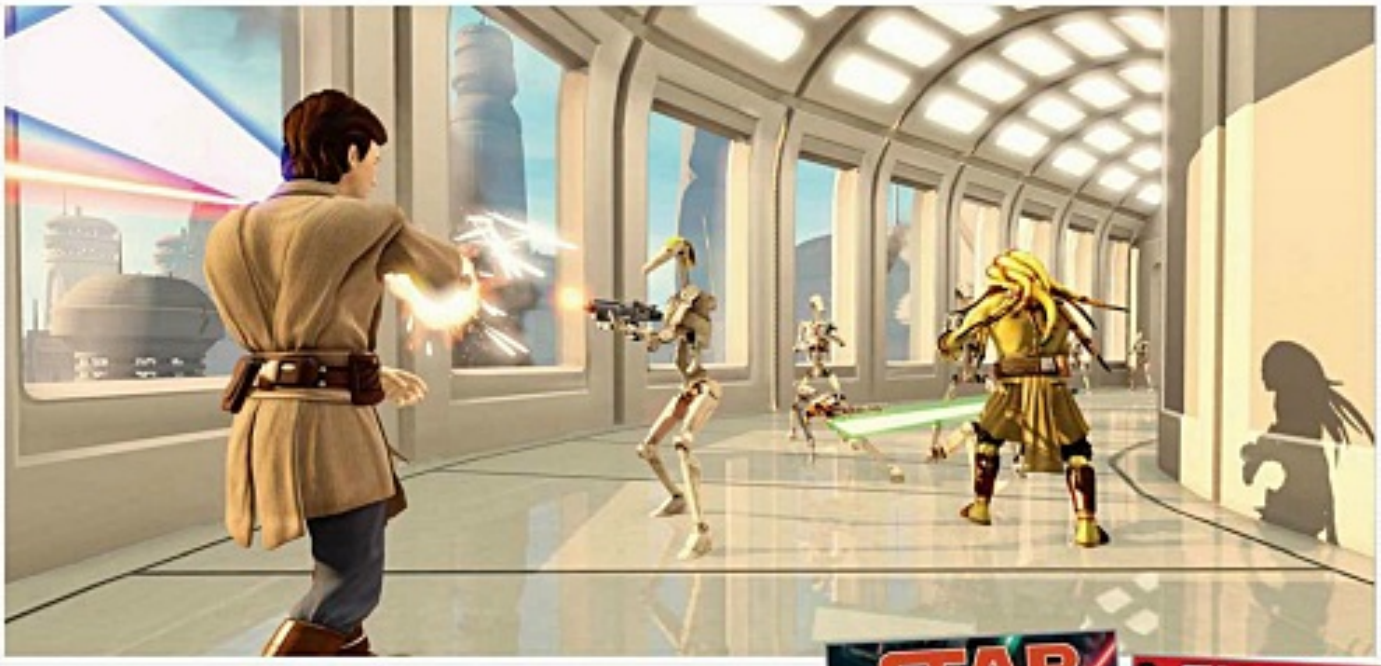


PAGE 14
He's cool, handsome, and prefers a straight fight to sneaking around! We profile
HAN SOLO!



PAGE 54
C-3PO's adventure in Star Tours: The Adventures Continue is examined, as we meet his alter ego
ANTHONY DANIELS!

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FAREWELL, SUE

Lucasfilm editor retires after 20 years



Sue Rostoni, the Lucasfilm editor who has played a vital role in the formation and shaping of the Expanded Universe, has announced that she will retire from her position as executive editor in July, 2011.

She started as an editor during the publication of Timothy Zahn's Thrawn Trilogy. That series jump-started the current *Star Wars* publishing program in the early 1990s and led to Sue overseeing comics, novels, and magazines. She is a popular figure in the fan community, interacting with readers on forums and through postings on starwars.com.

"I have enjoyed the best job in the world with the most wonderfully creative people," said Rostoni. "I'm so grateful to have been a part of the *Star Wars* and *Indiana Jones* programs these past years; it's been the most challenging and rewarding time of my life."

Here at *Star Wars Insider* we'd like to wish Sue a very happy retirement and offer our thanks for her massive contribution to the *Star Wars* Expanded Universe.



KAZUHIKO SANO DIES

The talent behind iconic *Jedi* poster art passes away

We're sad to report that Kazuhiko Sano, the man behind an iconic *Return of the Jedi* poster (below) has died. The Japanese artist painted and illustrated many amazing works during his long career, including posters, stamps, advertisements, and book covers. But *Star Wars* fans know him best for his *Jedi* poster with its striking collage of characters.



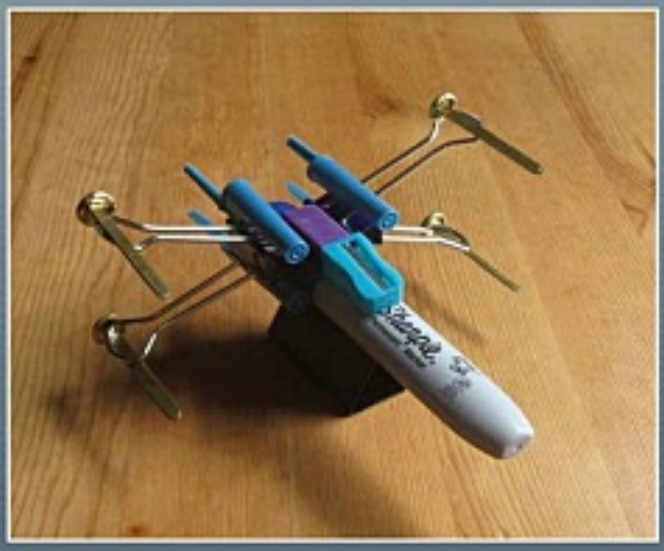
BORED AT WORK?

MAKE AN X-WING FROM OFFICE SUPPLIES!

You'll never look at a sharpie and paperclips the same way again!

If you've got some downtime at work—or you just need a physical task to break up your day—head over to www.instructables.com/id/X-Wing-Fighter-from-Office-Supplies/ and check out the step-by-step instructions on how to build a model X-wing fighter from handy office supplies. Items needed include a Sharpie (other types of pen could work, however), several various sized binder clips, a handful of pen lids, brass fasteners, staples, and even an out-of-commission memory card.

The six easy steps were devised and illustrated by site user "spookylean."



TWIN FOALS NAMED AFTER *STAR WARS* CHARACTERS



Twin sisters, Leia and Mara Jade arrive!

A U.K. horse owner has named her twin "miracle" foals after two *Star Wars* characters: Princess Leia and Mara Jade. *Star Wars* fan Ann Stockdale, of Burnley, a market town in north-west England, was surprised when her mare, Poppy, gave birth to two very small ponies. She was told that the chances of both underweight foals surviving were tiny, but she went ahead and named them after two of her favorite characters.

"Everyone was gob-smacked," said Ann of the surprise double birth. "They are very special. We feel very, very lucky. They are both absolutely stunning and beautiful, and they are doing really well."

An early scan of Poppy—who Ann had bought in an unhealthy state—showed only one foal, making the arrival of twins an even bigger surprise. The foals' father is an Arabian stallion that Ann had nicknamed Yoda!

OKLAHOMA OFFERS *STAR WARS* COLLEGE COURSE

Study the mythology of the galaxy far, far away!



Star Wars fan Damon Blalack taught a course titled 'The Mythology of the *Star Wars* Saga' at Oklahoma State University-Northern Oklahoma College. Students who completed the course last April gained a one-hour credit in the Humanities and had to turn in a five-to-six-page essay at the end of the semester. Blalack's course explored the underpinnings of the film series, looking in particular at how viewers related to the archetypal symbols woven throughout the work of George Lucas. He also touched on the influence of world culture, history, and religion on the movies.

LUCASFILM'S SINGAPORE FACILITY IS GIANT SANDCRAWLER!

Work commences on eight-story animation complex



Construction has started on Lucasfilm's new complex in Singapore, but few expected the building to resemble one of the *Star Wars* movies' signature vehicles.

Dubbed the "Sandcrawler Building" for obvious reasons, the eight-story production facility is based in Singapore's Fusionopolis business area and is due for completion in late 2012 or early 2013.

"We are working out some very innovative gaming ideas," said Micheline Chau, president & chief operating officer of Lucasfilm, about the projects planned for the new site.

"We also have a feature animation project that is [based] here, that we've talked about, and...it will be produced in Singapore. So I think that will be a real milestone for the studio," Chau told local media. The development comes five years after Lucasfilm established a facility in Singapore partly for production of the CGI-animated *Star Wars: The Clone Wars* TV series. The studio now works on visual effects and games, as well as TV and film animation.

POLISH EDITION OF *STAR WARS INSIDER* HITS NEWSSTANDS!

Star Wars Magazyn out now

Star Wars Insider is pleased to say *dzień dobry* to all Polish-speaking *Star Wars* fans. The first official *Star Wars Magazyn* is out now, bringing Polish readers all the latest news and features from the *Star Wars* universe. The mag is edited by Arkadiusz Szajek and Maciej Skawinski, and published by Galaxy Publishing S.C. For more info, visit www.swmag.pl



BEYOND THE OUTER RIM

WHAT ARE THE CAST AND CREW OF THE *STAR WARS* GALAXY UP TO NOW? WORDS: BRIAN J. ROBB



GEORGE LUCAS spent time in Prague overseeing the recording of the musical score for the movie *Red Tails*. Lucas is executive producer of the movie, the first one not related to *Star Wars* or *Indiana Jones* since 1994's *Radioland Murders*. Trumpeter and composer Terence Blanchard recorded the jazz-based score with the FILMharmonic Orchestra Prague.



CARRIE FISHER celebrated her weight loss of 30 pounds as the new spokeswoman for the Jenny Craig weight-loss program. "I had tried and failed with so many diets, so losing any amount of weight seemed crazy to me," said Fisher. "With this weight loss, it's like a whole new Carrie has emerged." Maybe someday we'll see her back in that infamous gold bikini after all!



JAMES EARL JONES—the famed actor who was the voice of Darth Vader—has been honored with the 11th annual Monte Cristo Award presented by the Eugene O'Neill Theater Center of Waterford, Connecticut.



FRANK OZ—the director and voice of Yoda—was interviewed for Robert K. Elder's book, *The Film That Changed My Life*, talking about his love of the Orson Welles movie *Touch of Evil*. The book has 30 well-known directors talking about 30 films that shaped their careers.



IAN MCDIARMID has launched a nine-hour version of Ibsen's *Emperor and Galilean*, featuring 75 speaking parts, at the U.K.'s prestigious National Theatre. The play also features Genevieve O'Reilly, who played Mon Mothma in *Revenge of the Sith*.



EWAN MCGREGOR announced a new movie role: "I'm playing a knight in Bryan Singer's version of Jack and the Beanstalk." The movie is a live-action, 3-D adventure entitled *Jack the Giant Killer*. In selecting roles, McGregor admitted, "I go on my gut instincts. Occasionally, the thought of working for a director pricks up my ears, or being alongside an actor gets me interested. But if the story can't live in my head when I read the script, I feel I can't be bothered to live with it on set."



BRIAN BLESSED, head Gungan, Boss Nass, is running for the position of Chancellor of Cambridge University in the U.K. Seth Alexander Thevoz, who set up the Facebook campaign, told the BBC: "Brian Blessed would make an amazing chancellor. Picture him loudly reciting Latin at graduation ceremonies and you have some idea of what a legend Brian would be." The vote takes place in October.



HAYDEN CHRISTENSEN has signed to co-star with Christian Slater in *The Diplomat*, part of a $110 million four-film deal put together by Future Film Group and Fusion Films. The international espionage thriller will be directed by Paul McGuigan (*Push*, *Lucky Number Slevin*).



CHRISTOPHER LEE has been confirmed to return as Saruman in Peter Jackson's two movies based on *The Hobbit*: *An Unexpected Journey* and *There and Back Again*. The films will be released at Christmas 2012 and 2013, respectively.



TEMUERA MORRISON teamed up with singer Robyn Malcolm for a duet for the Rise Up Christchurch telethon to raise funds to help the recovery from the Christchurch earthquake. The pair sang *What's the Time Mr Wolf?* from Morrison's movie *Once Were Warriors* during a 12-hour telethon broadcast on Maori Television in New Zealand.



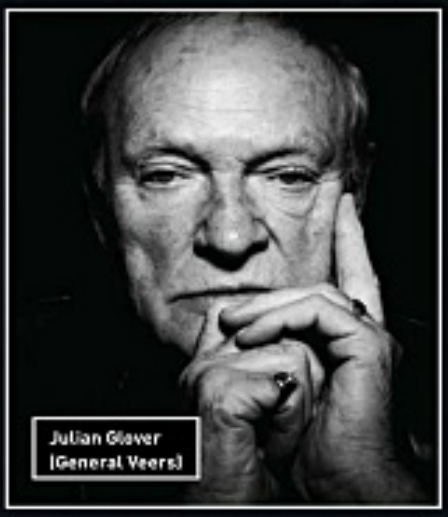
SAMUEL L. JACKSON has completed filming thriller *The Samaritan* in Toronto and Rio de Janeiro, playing an ex-con who meets a mysterious woman as he is lured back into a life of crime. Canadian David Weaver directed this independently produced thriller.

PHOTO FINISH!

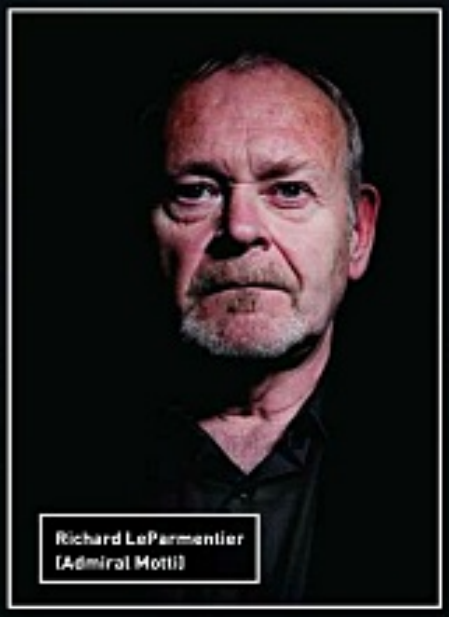
PAUL CROWTHER, PROFESSIONAL PHOTOGRAPHER AND *STAR WARS* FAN, HAS BEEN PHOTOGRAPHING SOME OF *STAR WARS*' MOST WELL-KNOWN ACTORS SINCE 2009. HE EXPLAINS WHY....

How did this all come about?
The first person I photographed was Jeremy Bulloch. I just thought Boba Fett was the coolest baddie. I wrote a letter and weeks later I got an email saying he would be happy to do it. I ended up photographing him in his back garden!




Julian Glover (General Veers)

How many photos have you taken?
I think I've photographed 16 people now, and I've got more in the pipeline. At the end of each shoot, I always ask if they are in contact with anybody else who would be happy to pose for me.

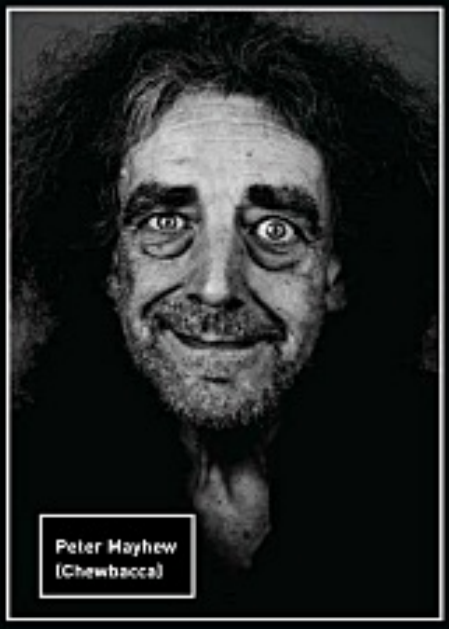

Richard LeParmentier (Admiral Motti)


Caroline Blakiston (Mon Mothma)

How do you prepare the actors for the shoot?
I always have a little chat with them first and try to get them to be in character. I wanted Julian Glover [General Veers] to look like an Imperial officer and look mean, which creates a more interesting shot. I told Peter Mayhew that I just wanted him to be Chewbacca, and he gave me this friendly smile. It's fascinating. Each person that I've photographed has been really interesting and very willing to step into character.

I don't want to take up too much of their time, so I try to take an hour-and-a-half at the most. I tell them what I want, like a studio shot of them in character, and then try to get another shot of them a little more relaxed.

These are the characters that I grew up with and these are the faces that I watched when I was a kid, and it's fascinating to see them 30-some years down the line.


Peter Mayhew (Chewbacca)


Jeremy Bulloch (Boba Fett)

EXPANDED UNIVERSE

See more examples of Paul's work here: www.revolverphoto.com

LAUNCHPAD

TICKETS AVAILABLE FOR CELEBRATION VI

STAR WARS CELEBRATION VI

2012 spectacular will be packed with interviews, exclusive merchandise, and much more!

Following the staggering success of 2010's Celebration V, fans can now buy advance tickets for *Star Wars* Celebration VI. The massive official *Star Wars* spectacular returns to Florida's Orange County Convention Center from August 23 to August 26, 2012, and will be packed with exciting events, including interviews with the cast and crew, fan-run activities, and the largest collection of old and new *Star Wars* collectibles in the galaxy. You can find out more at the Celebration website: http://www.starwarscelebration.com

STAR WARS COLLECTOR CREATES R2-BQ DRUM!

Now you can BBQ in true *Star Wars* style!

Here's another make-it-yourself *Star Wars* project, although it is considerably larger than the X-wing made out of office supplies [see page 8].

Star Wars entrepreneur Philip Wise (the man behind TheForce.net and Rebelscum.com) took a 55-gallon "Ugly Drum Smoker" scratch-built barbecue grill and, through a clever paint job, converted it into a spitting image of astromech droid R2-D2!

"I was already planning to build one," Wise told *Insider*. "I saw a photo of a build with the round top and three outboard wheels and immediately thought that looked like R2-D2. A friend suggested I build something like an R2-BBQ, and I grabbed onto that idea.I decided to call it R2-BQ."

Wise said that the actual build was fairly easy and inexpensive, with a bit of "drilling, grinding, and bolting things together. I used the services of a local welder for the legs, but mostly it was very easy. I had to paint the drum white, which was a bit of work, and I used vinyl stickers for the decoration. Since the drum doesn't get very hot, the stickers have no problem staying on. Keeping it clean, however, is another story, as it now looks more like Artoo on Dagobah!"

Fans and friends have provided Wise with lots of feedback on his R2-BQ. "Lots of friends have built smokers based on this design," he said. "One even built a *Doctor Who* Dalek version, which looks great. Everybody that comes to my shop now wants to see R2-BQ, and I've received a ton of emails about him, many wishing they had one just like it!"





STAR WARS

AUGUST/SEPTEMBER 2011

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A CERTAIN POINT OF VIEW



GOING SOLO

WHY HAN IS STILL THE MAN

INVESTIGATING THE CHARACTER OF HAN SOLO, *STAR WARS INSIDER* LOOKS AT HIS ORIGINS, INFLUENCES, AND CONTINUING APPEAL. WORDS: BRIAN J. ROBB

Han Solo might not have made the same impact if he'd been the jolly green giant with no nose and large gills of the early drafts of *Star Wars* scripts. He's also unlikely to have had Chewbacca as his loyal sidekick. The metamorphosis of Solo—from green alien to Corellian space pirate to smuggler—made room for Chewbacca as the main alien hero in the movie.

Everybody loves a rogue with a heart of gold, and that's Han Solo in a nutshell. He is a key member of the core characters in the original *Star Wars* trilogy. Among the feisty princess, the naïve farmboy, and the wise wizard, he's the unprincipled guy who pretends not to care about the Rebellion or those he's fallen in with. His last-minute return (like the cavalry of old) to save Luke from Darth Vader at the climax of the Death Star attack says volumes about his character.

In his August 1975 third draft of the *Star Wars* script, George Lucas described Han Solo as "A tough James Dean-style starpilot, about 25 years old. A cowboy in a starship—simple, sentimental, and cocksure of himself."

It's worth examining that description, as it encapsulates the essential nature of Han Solo. The roots of the character are in the romantic nature of the cowboy, the free-spirited American pioneer of the late 19th century. Solo had the *Millennium Falcon* as his trusty steed and his blaster in his holster, ready to be used in his defense. His needs and approach to situations are fairly simple, while his long-standing relationship with his Wookiee co-pilot betrays his sentimentality. Despite his name, Solo is no loner. He's self-reliant, but he goes nowhere without Chewbacca. Although he resists being part of the group of Rebels he initially helps out (purely for financial gain), slowly through the trilogy you can see him becoming attached to them, especially the princess.



"I can still smell that tauntaun on you, kid!" Han and Chewie pay Luke a visit as he recovers in Echo Base.



A rewarding experience! Did Han get to keep the Rebel loot at the end of *A New Hope*?



Ready to make a quick getaway! Han aboard his beloved *Millennium Falcon*.



Han pushes his incredible luck as the stormtroopers take aim...and miss!

Han Solo is largely defined in opposition to Luke Skywalker. Where Obi-Wan Kenobi is the mentor, inspiring Luke and passing on vital wisdom, Solo has more practical knowledge to offer. As Luke confronts the servants of the Empire, it is the cynical, experienced smuggler rather than the old Jedi Knight who knows what action to take. Avoiding Imperial entanglements is his specialty, after all.

Solo is not motivated by the cause of the Rebellion; he may be sympathetic, but he is more than capable of making his own way in the galaxy under the Empire. He's a survivor, someone who rolls with the punches and stays out of politics, except where it directly impacts him.

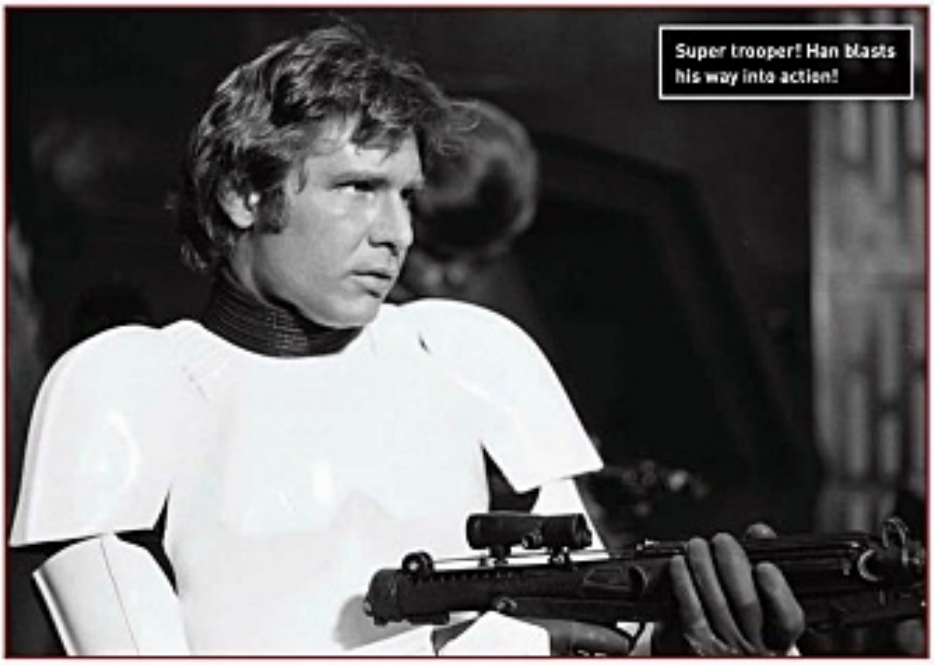
One of Solo's faults, however, is his arrogance. His supreme self-confidence causes him no end of trouble, such as brazenly chasing a handful of stormtroopers down a Death Star corridor, convinced he can handle them, only to round a corner and encounter lots more ready to blast our hero to pieces.

SOLO IN LOVE

Much has been written about the "hero's journey" in relation to Luke, but Solo's character arc follows a similar template. He's the amoral, uninvolved individualist who is transformed through his experiences and meetings with others into a moral character who gets the girl in the end as his just reward. His has a more earthy nature: where Luke is on a spiritual quest following in the path of shaman Obi-Wan Kenobi, Solo is much more a part of the physical world.

In that regard, Solo is an unreformed ladies' man and the lady in his sights is Leia. Although material beyond the films gives Solo a romantic back-story (including liaisons with Bria Tharen, magician Xaverri, fellow smuggler Salla Zend, Katya M'Buele and, in a deleted scene from *A New Hope*, a companion known as Jenny), there was only one woman for him. In classic 1940s romantic comedy style, their relationship gets off to a rocky start, with the pair more than matched when it comes to witty repartee and quick, snarky comebacks. Following their escape from Hoth, the relationship deepens to such an extent that Luke (not realizing Leia is his sister) feels threatened by their closeness. When Leia loses Han to bounty hunter Boba Fett, her quest to recover him is a personal one that sees her briefly put aside her battle with the Empire.

Their romance blossoms aboard the *Millennium Falcon*. It's a suitable venue, as the character of Han Solo is reflected in the attributes of his heavily modified Corellian freighter. They've both "got it where it counts," both "may not look like much," and both offer much more than might be evident from surface appearances.



Super trooper! Han blasts his way into action!

When Han says to Leia, "This baby's got a few surprises left in her, sweetheart," he might as well be talking about himself as about his ship.

Han's hidden depths eventually lead him into a leadership position within the Rebellion that he initially claims to be uninterested in. This is more than just a cynic's self-interest at work: Han's no longer in it for the money, and he's no longer flying solo. George Lucas noted that Han Solo is "a loner who realizes the importance of being part of a group and helping for the common good."

By the end of the trilogy he's got a cause, one he truly believes in, and he's got a group of friends—Chewbacca, Luke, Leia—who he feels are worth fighting for. It's a complete transformation of the man Luke Skywalker first meets on Tatooine—and certainly a far cry from the "stuck up, half-witted, scruffy-looking Nerf herder" he once was.

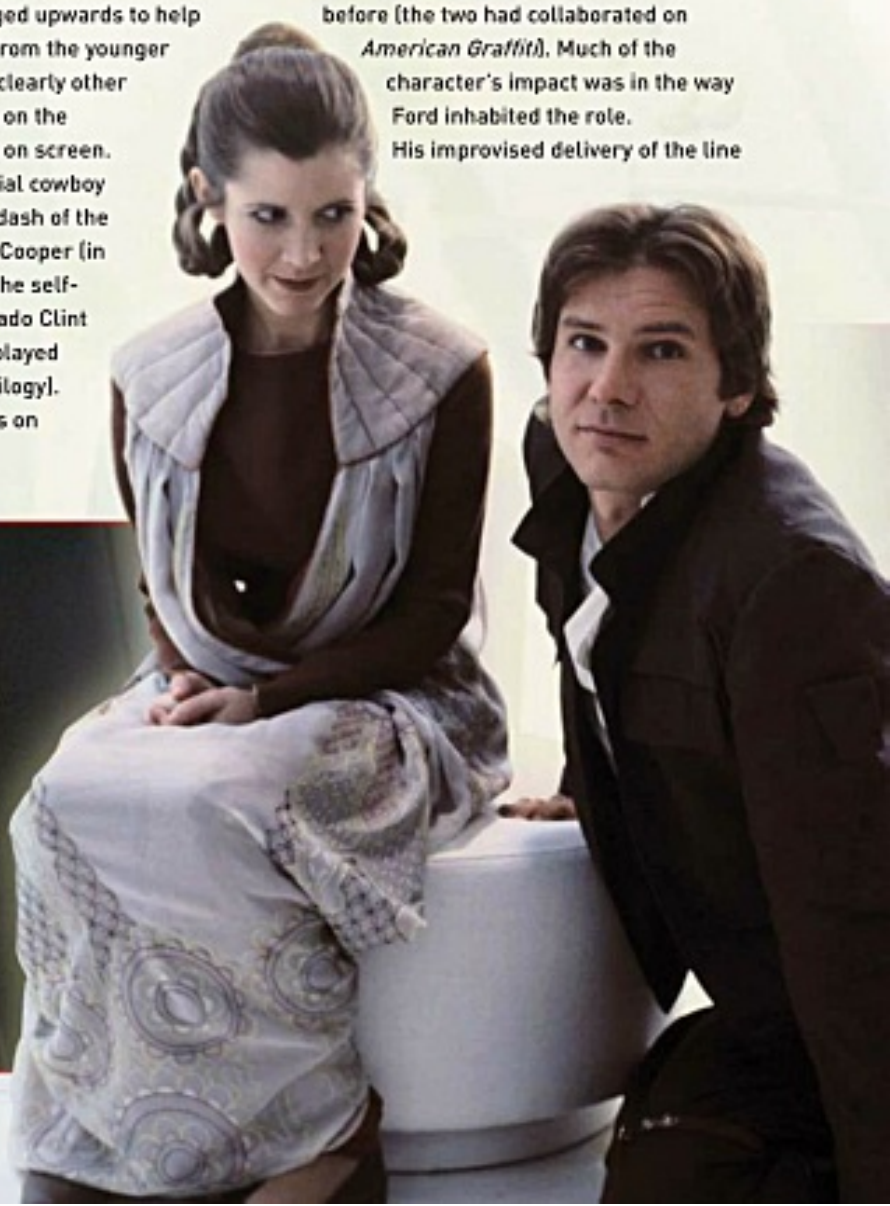
HARRISON THE HERO

In casting Harrison Ford, the Han Solo character was aged upwards to help distinguish him from the younger Luke. There are clearly other filmic influences on the depiction of Solo on screen. As a quintessential cowboy figure, there's a dash of the morality of Gary Cooper (in *High Noon*) and the self-centered desperado Clint Eastwood often played (in the *Dollars* trilogy). Solo's look draws on the depiction of gunslingers in countless Westerns from the 1920s onwards. The distinctive trousers, with a red stripe (Corellian bloodstripes!) running vertically up the sides, are based on US cavalry outfits, while the white shirt is referred to as a "Custer" shirt, making clear the post-American Civil War origins of much of the costume. Designer John Mollo was responsible for the initial look of Han, which also included a battle dress uniform jacket to top everything off.

However, clothes alone don't make the man. Much of the success of the character depended upon his portrayal by Harrison Ford. We may have seen a very different take on the intergalactic rogue if the part had been played by one of the other actors considered, such as Kurt Russell, Christopher Walken, or Perry King. Ford wasn't initially up for the part, but helped Lucas out by reading the Solo role opposite other actors at their auditions. He made such an impression that Ford was cast, despite the director's initial idea of not casting anyone in *Star Wars* that he'd worked with before (the two had collaborated on *American Graffiti*). Much of the character's impact was in the way Ford inhabited the role. His improvised delivery of the line



By the end of the trilogy, Han has finally found a cause he believes in.



"I know" in response to Leia's "I love you" in *The Empire Strikes Back*, perfectly summed up his character and their relationship, and it would have been unlikely to have come from any other actor.

AN ORDINARY MAN?

Ford himself had a mixed opinion of Han Solo, the part that did much—along with another Lucas creation, Indiana Jones—to make him famous. "I thought that the luck of the character was that he represented something close to the audience's sensibilities because of his distance and resistance to the mythology," he said, noting that his Han was more "ordinary" than the wizards and princesses that were the other characters. His desire to kill off Solo in *Return of the Jedi* was explained by Ford's feeling that Solo was unimportant to the larger *Star Wars* saga, which dealt with the story of the Skywalkers. Lucas rightly resisted this idea, knowing that his removal would leave a Han Solo-shaped hole in the drama and that such an "ordinary" character was vital to the mix of personalities that brought life to his galaxy far, far away.

The cultural impact of Han Solo can be measured by the character's placement on the American Film Institute's 2005 list of the greatest film heroes. Han Solo came in 14th (Ford's other iconic character, Indiana Jones, was in 2nd place), beating Obi-Wan Kenobi at 37th. *Star Wars* was the only film to have two characters make the list. (Darth Vader made third on the villains list.) The AFI had been looking for characters that had a cultural impact, had left a legacy, and had proved to be an inspiration to contemporary artists and audiences. Their heroism was defined as prevailing in extreme circumstances, coupled with a sense of morality, courage, and purpose. These characteristics fit Han Solo to a T.

Of all the heroes in *Star Wars*, Han Solo is the most flawed and therefore the most like us. And that's why audiences still love him so much.

WHAT'S SO GREAT ABOUT HAN SOLO?

Wondering what makes Han Solo such a great *Star Wars* character? Here's *Star Wars Insider*'s handy Top 5 checklist:

#1 He pilots the *Millennium Falcon*, the fastest hunk of junk in the galaxy!

#2 His best pal is a Wookiee who can pull the arms off a gundark!

#3 He shoots first (just ask Greedo)!

#4 He survived being frozen in carbonite!

#5 He won the heart of Princess Leia!



Defiant in defeat. Solo faces oblivion in carbonite. But he'll be back....

MY STAR WARS

THE CLASSIC POSTER ART FOR THE FIRST *STAR WARS* MOVIE PAINTED BY THE BROTHERS HILDEBRANDT—IN AN ASTONISHING 36 HOURS—IS ONE OF THE MOST ENDURING FILM GRAPHICS OF ALL TIME. GREG HILDEBRANDT TAKES A LOOK BACK ON HIS *STAR WARS* EXPERIENCE.

WORDS: JONATHAN WILKINS

When did you first become aware of *Star Wars*?
When the advertising company, Jon and Murray, offered my brother Tim and I the job of creating a movie poster. We had no idea what it was going to be and neither did the agency. They told us it was a science fiction film, but they had not seen it. They went over what they wanted with us. When I asked who the character with the black helmet was, Jon said, "I don't know. He is like the man in the iron mask or something".

Where did you sign your first Star Wars autograph?
In 1979 I did an art show at the Paramus Park Mall in New Jersey. It was Christmas time and there was a blizzard, and I remember kids lining up with stuff that had our art on it. It was a real kick.

HILDEBRANDT

Where is the strangest place you've been recognized?
Years ago I put an alarm system into my home. One night the alarm went off and, as with most systems, the company immediately called to see if there was a problem. The phone rang and I answered it. A young man's voice at the other end of the phone asked if I was Mr. Hildebrandt. He said he had waited over a year for my alarm to go off when he was working so he could get a chance to talk to me. He forgot to ask if I was OK!

Can you reveal a fact about yourself that fans won't know?
I'm writing this in an airplane hangar in Texas where I am painting a pinup on the nose cone of a 1944 B-25 bomber! This is the third warbird I've painted. Such an honor!



Do you have a favorite scene?
The opening scene with the Star Destroyer bearing down over the top of the camera really sticks in my mind. It's a great moment.





Do you have a favorite *Star Wars* toy?

No, but I have certainly bought enough *Star Wars* toys over the years for my son Gregory. He was seven when the first movie was released. We call him the *Star Wars* kid.



TWO POSTERS, ONE DESIGN

The design for the original *Star Wars* poster had already been decided upon, and a version done by artist Tom Jung was used on the U.S. theatrical poster [above] and in many other countries. But George Lucas also wanted to see a more fanciful version of the design, which resulted in the Hildebrandt Brothers painting. It was widely used in ads, books, as a commercial poster in the U.S., and for some international theatrical posters.

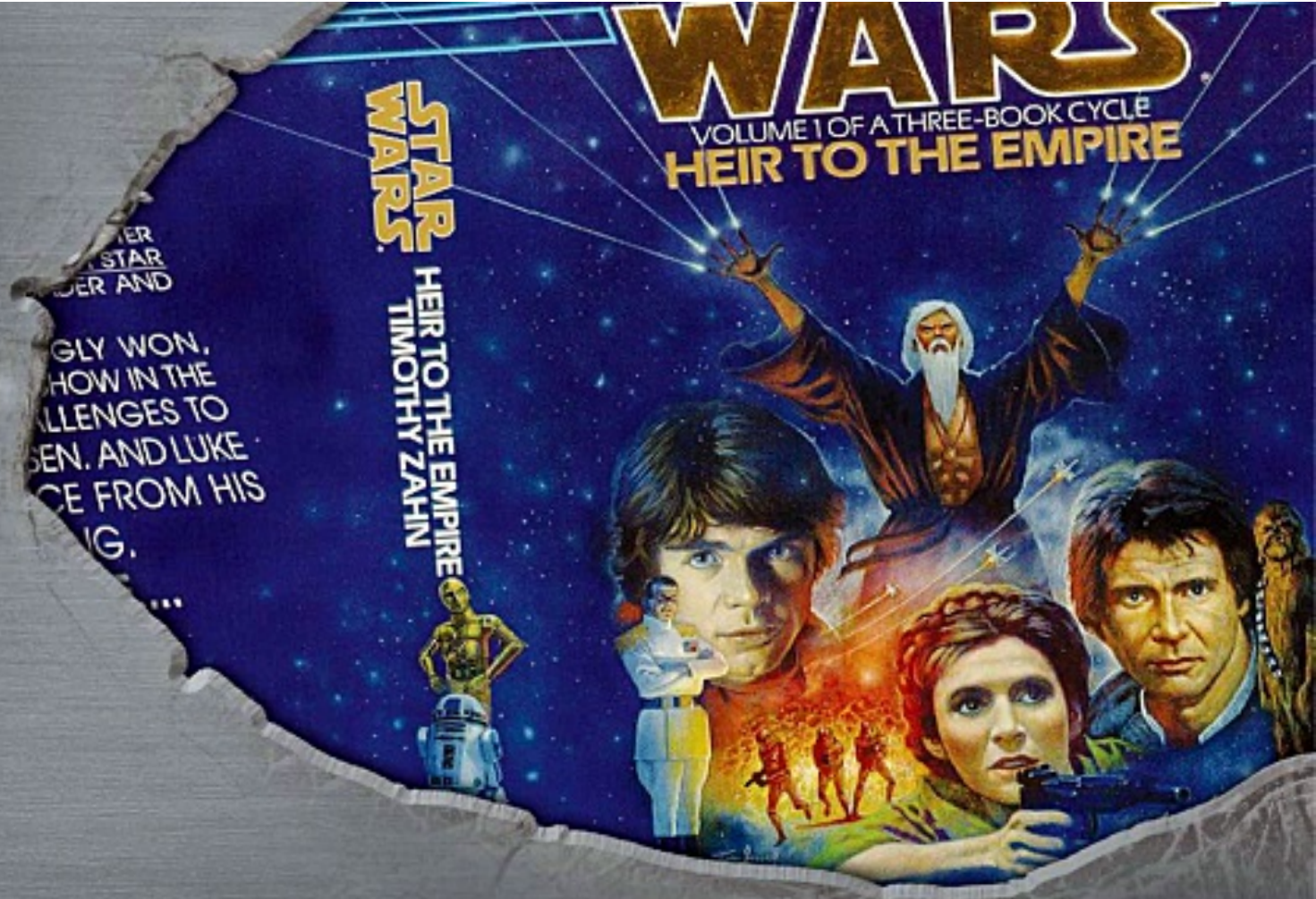
EXPANDED UNIVERSE

Visit www.spiderwebart.com to learn more about the amazing art of Greg Hildebrandt and his late brother Tim.



CHOICES OF ZAHN!

IT'S BEEN AN ASTONISHING 20 YEARS SINCE TIMOTHY ZAHN'S *HEIR TO THE EMPIRE* KICK-STARTED THE MODERN ERA OF STAR WARS NOVELS. JONATHAN WILKINS SPOKE WITH HIM ABOUT THE EARLY DAYS OF THE EXPANDED UNIVERSE AND HIS LATEST NOVEL, *CHOICES OF ONE*.



When you were first offered the chance to write a *Star Wars* novel, what was your reaction?

The predominant emotion was panic. It was overwhelmingly exciting; but, at the same time, if I did a bad job on it, hundreds of thousands of people were going to see me fail. That's a scary prospect for a mid-level science fiction writer.

How did you get over that panic?

I've never entirely gotten over it! Within a day of receiving the offer, I had enough of a story in mind that I thought I could probably do it. I had a fair feeling of how *Star Wars* worked and how the characters behaved and spoke. I really, really wanted to do it, so I put any fears aside and just charged ahead.

What kind of research did you do?

The Lucas Licensing editors told me that I only had to coordinate with the movies; I'd watched them many, many times, so that wasn't a problem. As I started writing, they sent me a lot of the material that West End Games had put together for the *Star Wars* role-playing games. I went through all of those and there were an awful lot of very handy, very useful aliens, equipment, weapons, and starships. I didn't have to come up with all my own stuff; I could look to see if there was already a spaceship type that I could use, which helped integrate my books with gamer material as well as with the movies.

Is working in such a well-established universe ever a hindrance?

Star Wars is a huge universe; no matter how many types of starships or how many types of aliens you put in, there's always room for more, and there's always something else around the next corner. You can use this material as you choose and you can invent your own stuff as you have need for it. So it's a resource, not a restriction.

Was there ever a concern that *Star Wars* without Darth Vader might not work?

No one at the time knew if *Star Wars* fans were even out there any more. I don't know if George Lucas was thinking about doing the prequels at that point, but I think on some level this was the test to see if anybody still cared about *Star Wars*. We'd had successful books with Han Solo and Lando Calrissian—during the time the movies were coming out—without Darth Vader or any of the other major characters. I think the feeling was Vader is gone, the Emperor is gone, but we still have Luke, Han, and Leia, and if the *Star Wars* fans are still out there, they'll probably grab on to this.

When you embarked on the first book, how tightly did you plan the entire trilogy?

I had the basic plot set from the beginning. I had a 20-page outline for the first book, and five pages or so each on the second two. I had learned at that time what works for me: because, as I finish the first book of a series or a trilogy, I've made enough changes along the way that my other outlines are not necessarily that useful. Things that I thought might happen in the first book didn't—I came up with something better instead—and so the second and third outlines were semi-irrelevant. The main plot-threads that outlined where the whole series was going were set from the beginning, so they didn't change. I knew about the final confrontation at Mount Tantiss; I knew about the results of the battles; and I had the overall structure, but a lot of details got changed.

What was the biggest change you made?

The one that jumps to mind is probably in the middle book, *Dark Force Rising*. As I started it, I realized I hadn't given Han a lot to do, and of course you cannot have a *Star Wars* book with Han Solo twiddling his thumbs the whole time. As I thought about what he could do, I came up with his





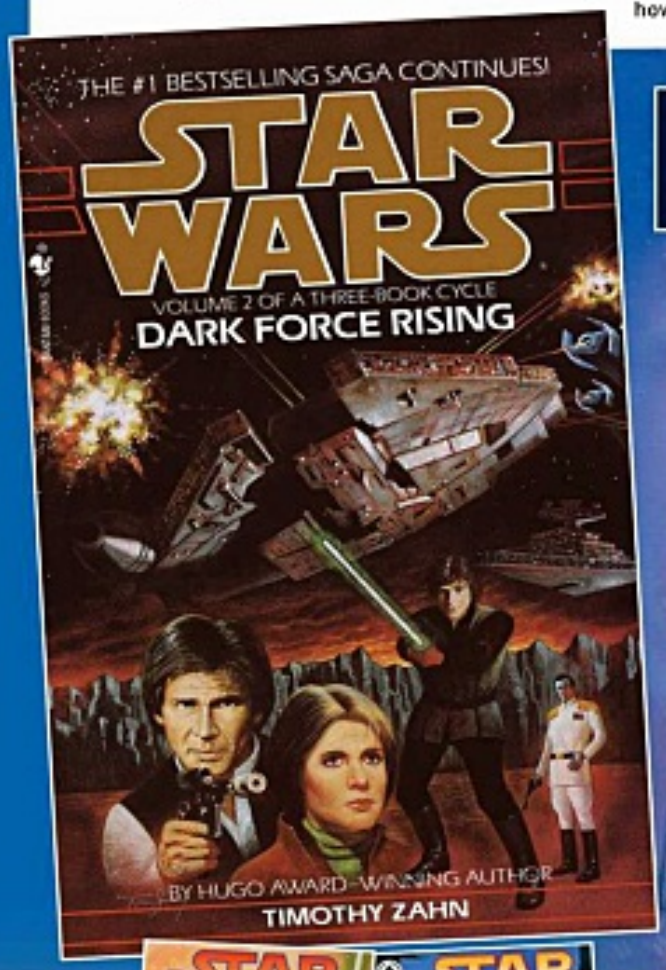
Mathieu Lauffray's cover art for Dark Horse Comics' adaptation of *Heir to the Empire*

little side trip to see General Bel Iblis, who became a rather popular character, so it wasn't so much changing as it was adding. And of course Bel Iblis, having come about in the second book, played a reasonably major role in the third as well.

You got the chance to both create new characters for the *Star Wars* universe and play with the established characters. Which did you prefer doing?
Actually, there's no preference—both are fun to do. If you do a *Star Wars* book properly, I think the characters you invent mesh seamlessly with the characters and the universe that George Lucas already invented. It's fun to create new characters, it's fun to play with the established ones, and it's fun to have them interact. It's also fun to come up with new storylines that weren't in the movies but still feel like *Star Wars*. For me, it doesn't break down neatly as "my characters versus the movie characters." It's all part of the same package, and all of it is a great thrill.

Were there any characters that were quite difficult to establish on the page?
Not really. By the time I'd finished the outlines and worked up the details, I had a good feel for most of the characters I was going to introduce. Once I understand a character, it's not hard to write from their point-of-view or figure out what they would do, what they would say, how they'd interact with Han,







Left: Dark Force Rising, the second part of the Thrawn Trilogy. Below: Mathieu Laufray's cover art for Dark Horse Comics' adaptation of *Dark Force Rising*.



Luke, Leia, or Wedge. I don't remember any particular problem in getting anything to mesh—if a character occurred to me while thinking about *Star Wars*, then that character would probably fit well into the universe.

Do you keep up to date with the other books? Is it actually possible to keep up with all the *Star Wars* books?
I'm sure it's theoretically possible, but I just don't have the time or capacity to do that. I have to rely on the editors and the folks at Lucasfilm, the Holocron, Wookieepedia, and things like that, to keep track of what people are doing. You also have to remember that books are being written even as you're writing a book, so I really do have to rely on other people to keep me up to date!

***Choice of One* features Mara Jade. Why do you think she's so popular with readers?**
The short answer is that girls would like to be her and guys would like to have her at their side during any trouble. It's more complex than that I'm sure. She's a good foil for Luke; in some ways, she and Luke are a flip version of Han and Leia. She is a very confident woman, has a past she's trying to live up to, and she's got core values, whether she wants to admit them or not. Certainly in the Thrawn trilogy, she's just an appealing character for both men and women. I think she's resonated with a lot of them.

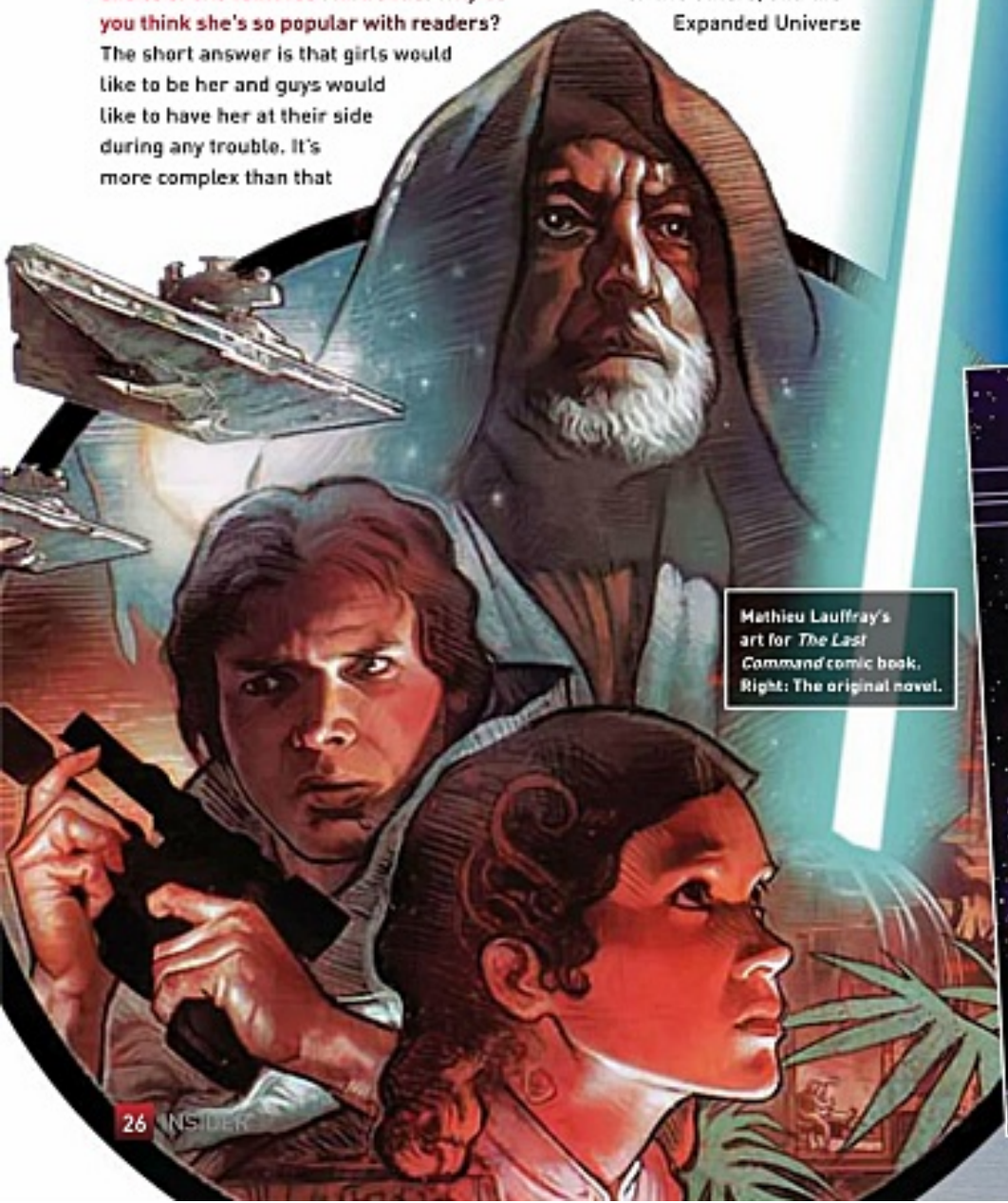
Do you think that female characters in the *Star Wars* universe are underrated?
There were not a lot of female characters in the original trilogy: you had Leia, you had Mon Mothma.... Nobody else really springs to mind. But the prequels, of course, added Padmé and one or two others, and the Expanded Universe



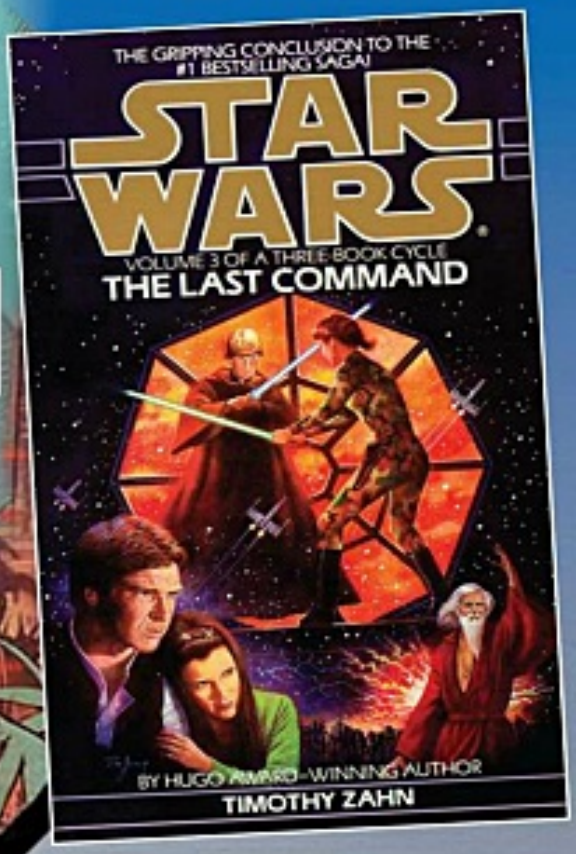
The beautiful but deadly Mara Jade! Art by Mathieu Laulfray

AURAL INSPIRATION!

Do you listen to music for inspiration while working?
The *Star Wars* soundtracks are certainly part of my musical rotation. I also listen to classical music and other movie music with a classical-type feel to it, like the *Lord of the Rings* soundtracks. I usually pick something that fits the mood of what I'm trying to do that day.



Mathieu Laulfray's art for *The Last Command* comic book. Right: The original novel.



has thrown in a lot of strong female characters. There are no helpless screaming women, that's for sure!

Given that we've had three prequel movies and *The Clone Wars* on TV in the 20-year period between *Heir to the Empire* and *Choices of One*, have those additional entries into *Star Wars* canon changed your approach at all?

They've opened up a lot of territory. *Outbound Flight* would have been very difficult to do without the prequel movies giving us an idea of how Anakin developed and his relationship with Obi-Wan, plus all the trappings of the Trade Federation and Techno Union. Generally, when I'm writing —for example with *Choices of One*, which is set between *A New Hope* and *The Empire Strikes Back*—I don't need to know a lot about what happened during the Clone Wars because these people didn't experience it. I have the two end points—the two movies—and I'm interpolating between them for the characters of Luke, Han, and Leia at that point. I don't have to keep up with *The Clone Wars* to figure out what I'm going to do with a book set 20 years later, but it has added to the tapestry and the rich background that *Star Wars* has always had.

Were you surprised when Coruscant made it into the prequels and therefore became a part of "movie canon"?

I was pretty much stunned. I was delighted, but anything we write—the comic books, the novels, the games—is owned by Lucasfilm, as it should be, because it's Lucas' creation and his property. So it's a joy to be able to play in George Lucas' sandbox, and it's an extra thrill when something you've done has piqued his interest or actually made it into one of the movies. I can see a couple of things that I've done—Coruscant being one of them—that make me think, "Ohh, that's exciting, that's a thrill!" It's kind of a bonus on top of all the rest of it.

Where did the name Coruscant come from?

"Coruscant" means glittering; I thought a planet-wide city would glitter from space, so I named it that.

Are there any characters in the *Star Wars* universe you'd like to write about, but haven't had a chance to yet?

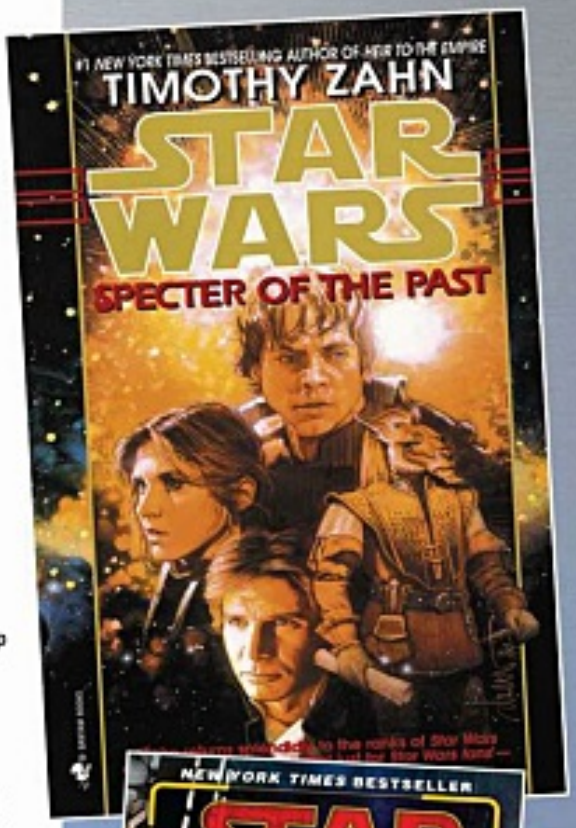
One of the things I'd really like to do is the adventure of Obi-Wan after Episode III, after he's dropped Luke off at Tatooine. It seems to me he would try to go and muddy his back-trail a little bit to make sure that Vader or the Emperor couldn't track his movements. I think an Obi-Wan adventure as the Empire is established would be a very cool thing to write.

Is there anything you look back on and want to change?

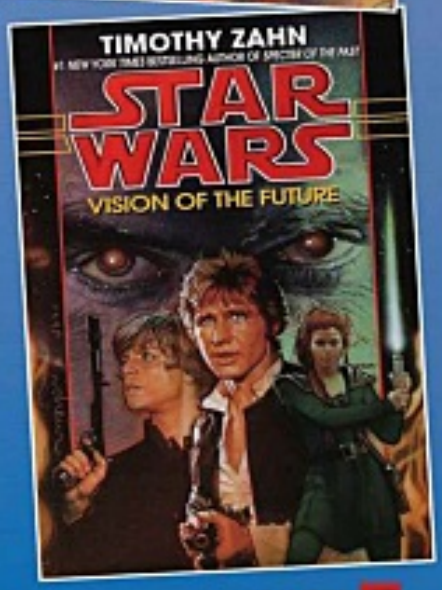
Little bits and pieces; the writing style could be smoothed out in my earlier books. I cover some of these in the annotations of *Heir to the Empire* 20th Anniversary. The timeline



Mathieu Laulfray's art for *The Last Command* comic book.







was not established when I did the Thrawn trilogy, so all the numbers and dates are about 15 years off—I wish we'd all known what it was going to be at the beginning, but it's a very minor point. Aside from that, just little bits and pieces. Having reread *Heir* for the annotations, I was a little surprised it held up as well as it did!



Zahn, as Talon Karrde (right), meets Mara Jade (Shannon McRandle, left) while fellow author Michael Stackpole (Corran Horn, center) looks on in this shot especially taken for the *Star Wars* Customizable Card Game.

Can you see yourself writing more *Star Wars* books? Have you got lots more ideas bubbling under?

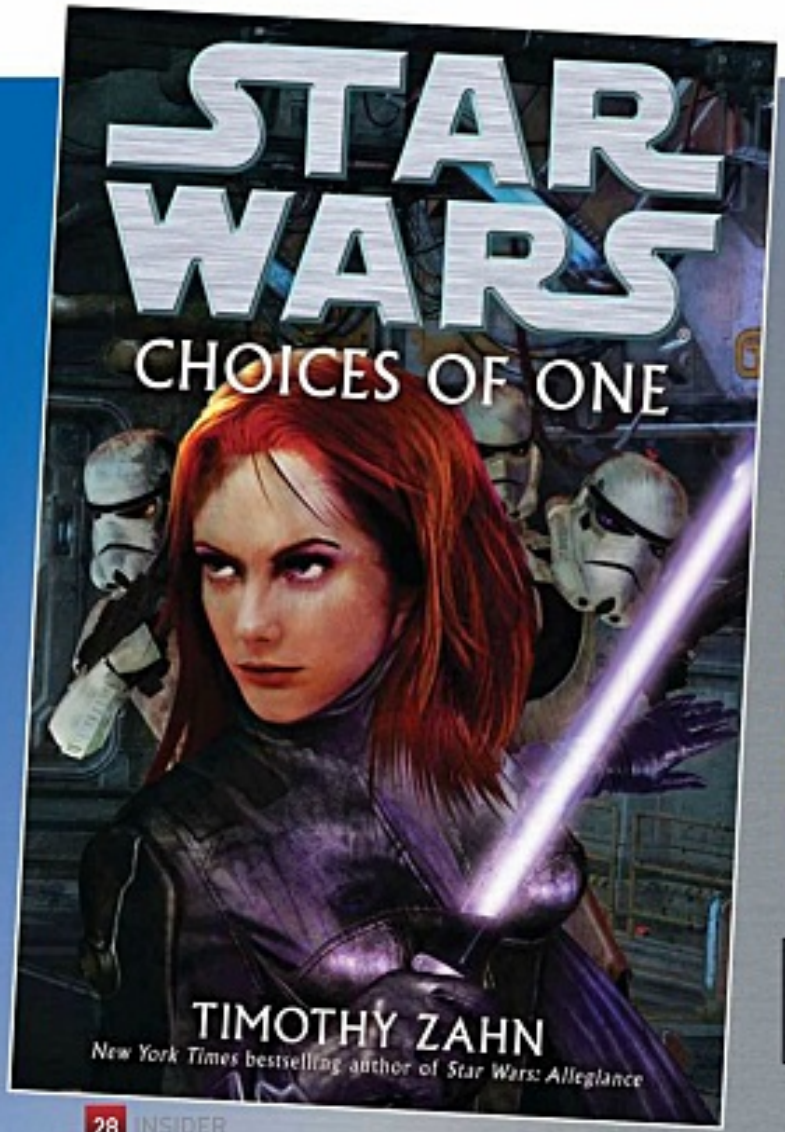
I have lots of ideas. I recently started a *Star Wars* authors Facebook page and have been getting other suggestions from people. I think at this point I could probably do a 20-book contract—if anybody would let me—and have enough material to write. The ideas are the easy part; developing the ideas and translating them from your brain into words on a page is where the hard work comes in. But I could probably whip off one-paragraph outlines for 20 books by the end of the week if I really wanted to. That's a tribute to how big and open the *Star Wars* universe is; it's not that I'm having to come up with ideas in this small universe. The universe is so big that any of us could probably dash off 20 ideas that would fit the *Star Wars* saga.

What are you working on at the moment?

I'm working on a new series for Tor Books called *Sibyl's War*. It's about a girl who's kidnapped with a bunch of other humans and taken aboard a mysterious spaceship. Groups of aliens are being brought onboard to fight each other there, and she's trying to figure out exactly what's going on.

When do you think that will be in stores?

It's due in the middle of July, so probably sometime next year at the earliest. I also have the third of the *Cobra Wars* series coming out in January, and the final book of my *Quadrail* series is scheduled for June 2012. When I go to San Diego Comic-Con and spend some time with [Del Rey Editor-at-Large] Shelly Shapiro. I will probably be pitching new *Star Wars* ideas as well!





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MON MOTHMA'S 5 FACTS [1 FAKE]

GREETINGS, FRIENDS OF THE REBELLION. WHEN I'M NOT LEADING THE FIGHT AGAINST THE EVIL GALACTIC EMPIRE, I LIKE NOTHING BETTER THAN TO COLLECT UNUSUAL INFORMATION ABOUT THE *STAR WARS* SAGA. HERE ARE FIVE FACTS, BUT ONE IS COMPLETELY FALSE. WHICH IS IT? THE ANSWER CAN BE FOUND ON PAGE 98!



1 SHORT WARS!

At one stage during pre-production, George Lucas planned for Luke Skywalker, along with his aunt and uncle, to be played by little people.

2 NOT FADE AWAY

Over 60 percent of *A New Hope* was shot on film stock that was prone to fading and discontinued by the early 1980s.



3

VADER IS NUTS!

When Darth Vader crushes the neck of Captain Antilles, the sound you hear is of walnut shells being crushed in a grapefruit rind.

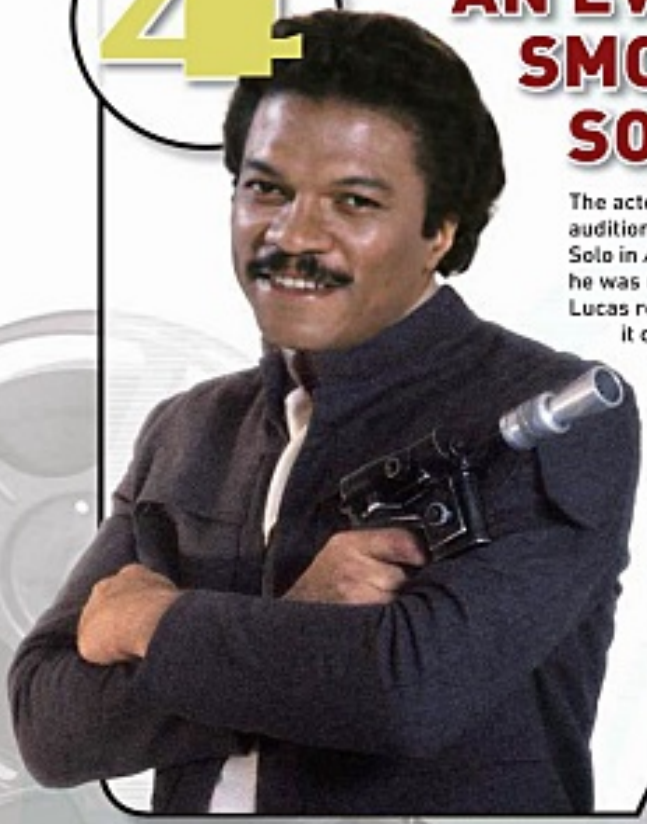




4

AN EVEN SMOOTHER SOLO

The actor Billy Dee Williams auditioned for the role of Han Solo in *A New Hope*. Although he was unsuccessful, George Lucas remembered him when it came to casting Lando Calrissian in *The Empire Strikes Back*.

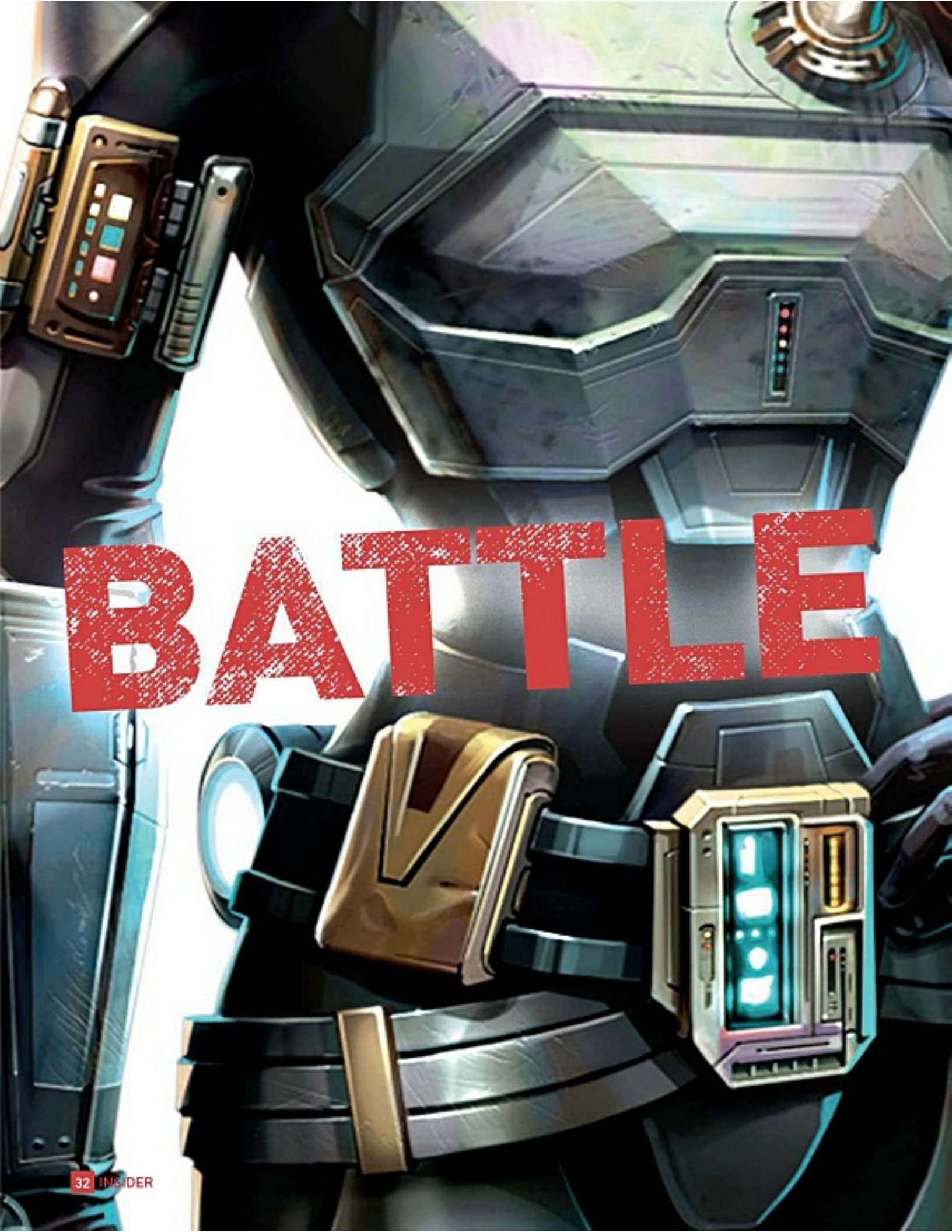


5

SEND IN THE TROOPETTES!

According to George Lucas' original story notes, some of the stormtroopers are women.




BATTLE



READY!

STAR WARS INSIDER **EXPLORES THE ART OF COMBAT, *STAR WARS*: THE OLD REPUBLIC STYLE, WITH BIOWARE'S LEAD PLAYER VS. PLAYER DESIGNER GABE AMATANGELO! WORDS: TONY ROWE**

AT A GLANCE GLOSSARY!

PVE – Player Vs. Environment
Player-controlled combat with a computer controlled enemy.

PVP – Player Vs. Player
Interactive conflict within a game between two or more live participants.

Star Wars: The Old Republic features two types of combat: PvE (Player vs. Environment) and PvP (Player vs. Player). PvE battles are against computer-controlled characters, while PvP pits players of different factions against each other.

Players have a choice between joining PvP or PvE game servers. "We're going to have regular PvP server rules, meaning that players can fight each other anywhere except for the safe starter areas," says Bioware designer Gabe Amatangelo. PvE servers allow PvP combat only in "designated areas tailored specifically for PvP."

FLASHPOINTS

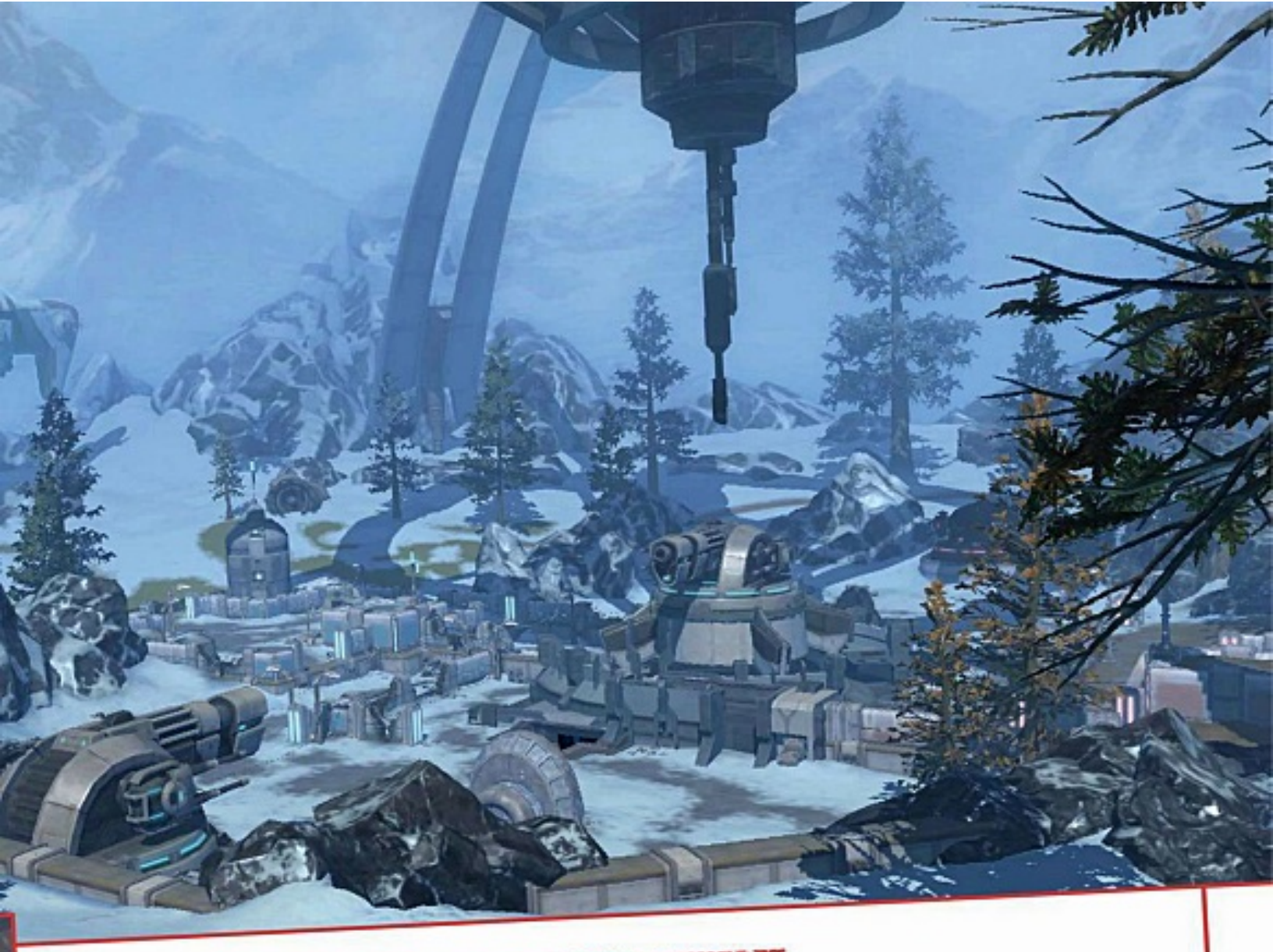
A Flashpoint is a cooperative, story-based PvE mission. Four players from one faction join together on a dangerous adventure. "They are sort of our dungeons, except it's the Bioware take on dungeons. They are tremendously immersive and you're able to make different choices that affect what you see in the outcome."

Amatangelo describes the first Galactic Republic flashpoint: The Esseles. "After you leave your starter planet, you are invited by an ambassador to board a luxury liner to Coruscant. To your surprise, it is intercepted by an Imperial fleet. You have to deal with getting that ambassador out of there... or not. You get to make those kinds of choices." When the ship's engine becomes damaged, "You have to decide whether to eject all the engineers in the hold or go about another means of dealing with the breach. All of these things have different outcomes." The player also has his or her first encounter with a Grand Moff, a recurring villain who will cross paths with the player in future flashpoints. Flashpoints are found in portals at specific locations in the worlds. Players can pick up quests at these portals, invite other players to join them, and even replay flashpoints. "They have a high repeatability value because of different nuances and choices you make, as well as picking up gear and fat loot drops."











WARZONES

A Warzone is "an instanced, matched PvP situation where you'll have an even number of players against an even number of players." The two teams compete over a series of objectives to win the match. "We do an immersive scene. We take the objectives and common gameplay elements of PvP matches that are very gamey, like banners, flags, and capture points, and we [give them] immersive qualities." In the Alderaan Warzone, for example, both teams approach by ship. Instead of non-interactive control points, the objective is surrounded by defense turrets. "You can control the turrets and turn them on the enemy ship. We want to paint a picture inspired by scenes in the movies and we want players to play in it. It also helps with accessibility. There are PvE players who are used to immersion; the gamey elements push them off of PvP."

VOID STAR

Void Star is a Warzone that works a bit differently. "The Void Star is a prototype Imperial vessel that was lost in a nebula and recently recovered. The storyline goes that either the Sith Empire or the Republic discovers it first [and that team] starts as the defender in the Warzone. The attacking team tries to get the data core to stop the prototype technology while the other team defends it. You go from room to room and the objectives are blowing up doors to get to the next room, extending drawbridges, getting a hold of the data core, etc." After the first round, the attacking and defending teams switch sides and play again. "It's an immersive way of approaching the Assault or Conquest gameplay mode [seen in first-person shooters]."

Characters of different levels are able to play in Warzones together, thanks to a clever matchmaking system. "When you queue up for a Warzone, it puts everyone in the pool and tries to match even numbers of groups, even numbers of healers, levels, etc. Over time, it relaxes some of those restrictions to then 'pop' a match. If you are level 50 and queue up with your level 20 buddy, the difference is factored into the system. Once the match pops, your level 20 buddy's [abilities] will be bolstered to mitigate some of that difference. He won't be quite as powerful as level 50 but he'll still have a place in the match."

PvP even has its own system of rewards. "You get tokens and Valor Points, which is like PvP experience. You can spend your tokens on gear exclusively obtained through PvP but they are useful in PvE as well. As you go up in Valor Ranks, you get new titles and new, prestigious privileges. For example, the player with the highest Valor Rank in a Warzone can be the group leader. Additionally, we might have a couple of items that are restricted to certain Valor Ranks."





TEAMWORK IN PVP

BioWare's designs promote working together in PvP. "The Jedi Guardian class [has] the guard mechanic, which is pretty limited to our game. Typically, with PvP in other MMO [Massively Multiplayer Online] games, the [high damage output classes] and healer classes have their place, but 'tanks' do not. Tanks beef up their armor and defenses, at the cost of their damage output, so they don't become a target of opportunity. We allow tanks to intercept some of the damage going to their buddies so they have a significant role in PvP because they can help guard their less defense-centric friends. At the same time, we keep track of how much damage you take on behalf of your buddies and we give you rewards based on that.

"We give you 'badges' for various thresholds of defense, taking over objectives, getting kills, and those types of things. At the end of the match the rewards you get, like valor and tokens, is weighted based on how well your team performed and how many badges you got."

A PvP player's bane is getting hit with excessive Crowd Control (CC): abilities that stun or lock up their character. "Crowd Control is a major topic of discussion with PvP in MMOs," says Amatangelo. Other games often restrict CC with diminishing returns, but this is "math behind the scenes. You don't know exactly why your CC didn't work or you don't know when you'll be immune. We approached it in a visceral and immersive way with our Resolve system." Whenever a character is hit with CC, everyone can see that player's Resolve meter building up. "Once that bar fills, they are immune to Crowd Control for a time. We keep the depth of PvP but allow more people to enjoy the different elements in it and see [what is happening]."







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For more on The Old Republic, visit www.starwarstheoldrepublic.com

A NEW HOPE FOR RADIO



Producer Tony Veegeli, director John Madden, and writer Brian Daley get ready to make *Star Wars* history!



"Hey, Threepio, who are these guys?" Anthony Daniels returns as C-3PO; Bernard Behrens takes the role of Ben Kenobi; Perry King plays Han Solo; and Mark Hamill reprises his role as Luke Skywalker.

TO COMMEMORATE THE 30TH ANNIVERSARY OF THE *STAR WARS* RADIO DRAMA, *INSIDER* DISCOVERS HOW *STAR WARS* RULED THE AIRWAVES!

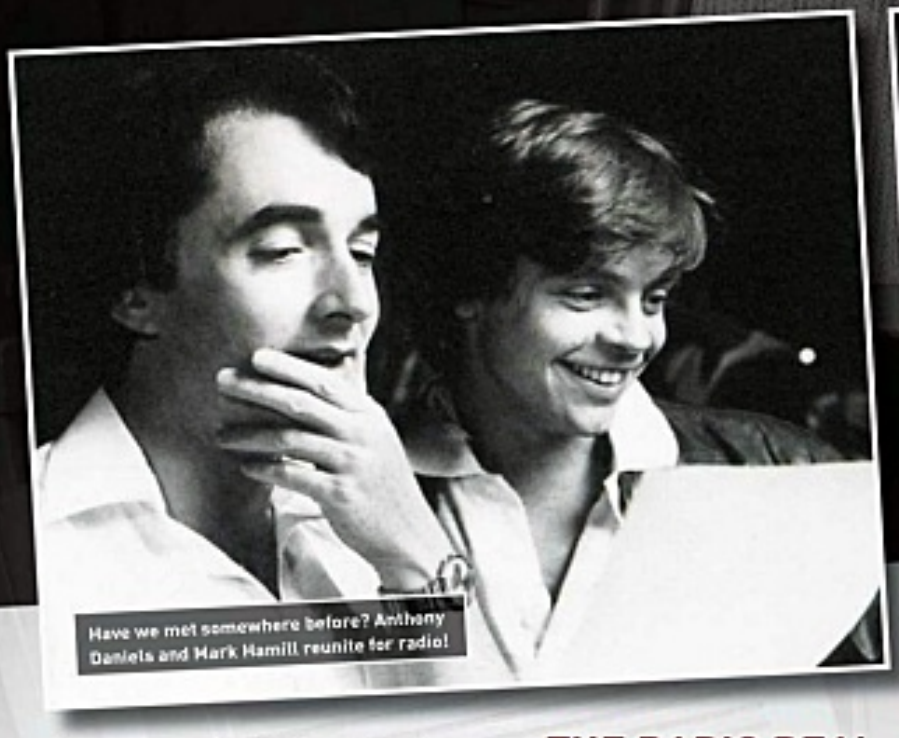
WORDS: MICHAEL KOGGE

POINTS OF ORIGIN

In the 1970s, when Richard Toscan, an associate dean at the University of Southern California's (USC) School of Performing Arts, sought to revitalize American radio drama, it was—for all practical purposes—dead. The medium had dwindled to a few hours of broadcasting each week, with shows targeted toward late-night drivers and nostalgia enthusiasts.

Toscan viewed radio drama as an exceptionally "visual" medium because the mind's eye could create any picture desired. Though technological developments in recording, mixing, and sound effects had exploded since radio's Golden Age, few radio directors seemed willing or able to tap these new capabilities.

USC's artistic director John Houseman, who, with Orson Welles, had founded America's most celebrated radio troupe, the *Mercury Theatre on the Air* in 1938, encouraged Toscan to take his ideas to the airwaves. Enlisting student help, Toscan produced dramatic shorts based on Raymond Chandler stories at the NPR-affiliated campus station, KUSC. But Toscan wanted to produce a program grander



Have we met somewhere before? Anthony Daniels and Mark Hamill reunite for radio!



Future Oscar winning director John Madden and producer Tony Voegeli prepare to press 'record'!

in scope, one to push the medium to its limit and appeal to a mass audience.

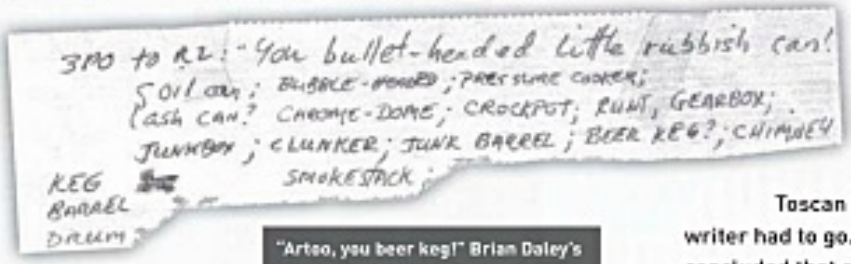
At the same time, the head of NPR, Frank Mankiewicz, was actively looking for material that could broaden NPR's base. He sensed a successful radio drama could attract a larger audience for its flagship news program, *All Things Considered*. After consulting with Mankiewicz, Toscan and Houseman went to work, needle-dropping vinyls of NPR's dramatic series, *Earplay*, to listen for anything that might have promise. Usually the records would spin for a minute or two before Houseman shouted "Next!" Most offered little in the way of effects and music. Toscan became frustrated, feeling his opportunity slip away.

"Why don't you do *Star Wars*?" asked his former graduate student, Joel Rosenzweig.

The idea seemed hare-brained, absurd... and absolutely genius: take one of the most cinematic films in history and turn it into a sonic spectacle for radio. Toscan rang up Mankiewicz, who immediately recognized the potential to lure the young and young-at-heart to NPR. *Star Wars* was the blockbuster Toscan needed.

THE RADIO DEAL

Toscan contacted Lucasfilm in August 1979 and vice presidents Carol Titelman and Sid Ganis warmed to his pitch, particularly since he was calling from George Lucas' alma mater. The fact that adapting a film like *Star Wars* for radio was unprecedented appealed to Lucasfilm, which was eager to push boundaries where Hollywood studios feared to tread. Within a matter of weeks, Lucas "sold" the rights for KUSC to produce a radio dramatization of *Star Wars* for one dollar!



"Artoo, you beer keg!" Brian Daley's handwritten notes, showing C-3PO's many potential insults for R2.

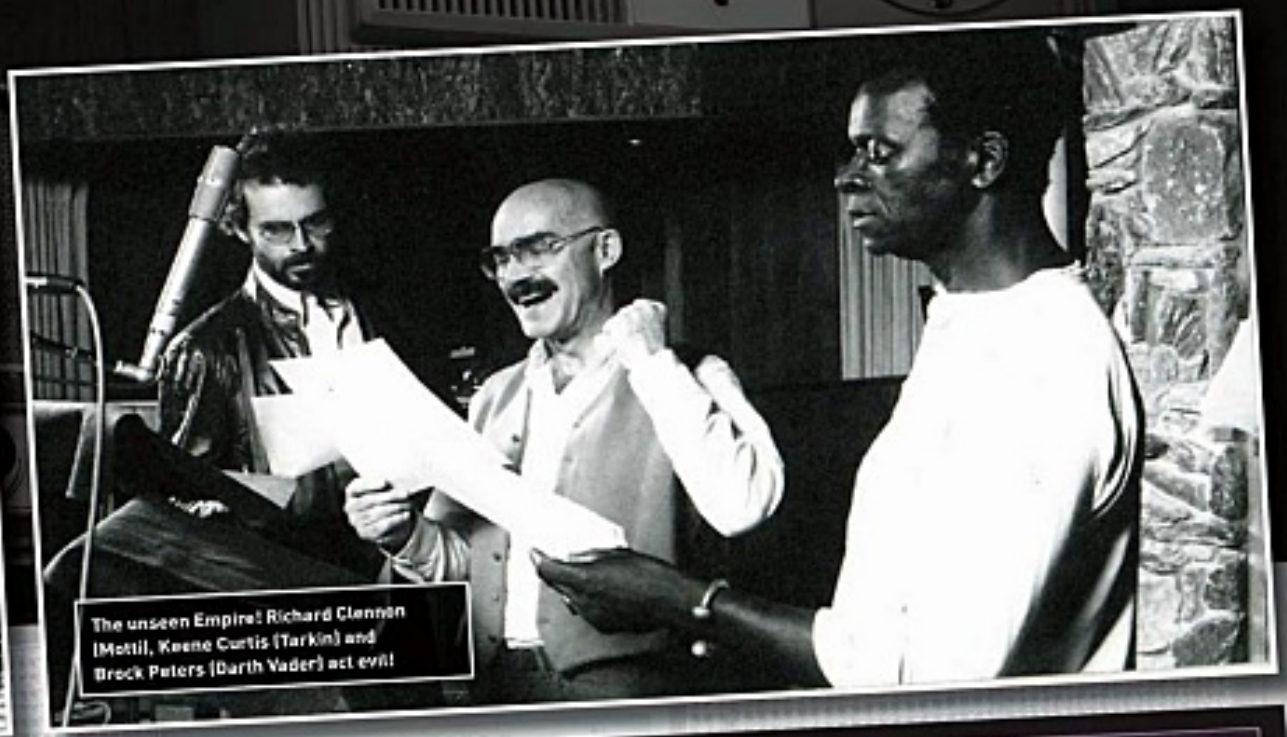
NPR's $21 million operating budget had no wiggle room to fund a production that would cost over $200,000, so Mankiewicz convinced the BBC to become involved in what would be the first international radio drama co-production. In return, the BBC insisted that one of its established radio playwrights write the series due to perceived experience. All parties agreed on the production team: 29-year-old British director John Madden and American sound engineer Tom Voegeli, with Toscan and Titelman as executive producers.

A QUESTION OF SURVIVAL

But months later, after reading only a few pages of the initial batch of scripts, Toscan realized that the writer had wrung the magic out of *Star Wars*, recasting it as a sort of *Lord of the Rings* meets *Dune*; most of the charm was gone. Titelman shared his apprehension.

Toscan told NPR that the BBC writer had to go. Both NPR and the BBC concluded that adapting *Star Wars* for radio might be an impossible task. So Toscan spent a weekend pounding out a script for the first episode. He left off his name and attached a note saying that he had hired a young Hollywood writer. While the BBC decided to take only an advisory role if the project continued, NPR loved the new approach. Toscan admitted that he had written the episode, but couldn't commit to scriptwriting while also serving as a





The unseen Empire! Richard Clennon (Mottil, Keene Curtis (Tarkin) and Brock Peters (Darth Vader) act evil!

producer and teaching full-time. So the hunt was on.

THE BRIAN DALEY SOLUTION

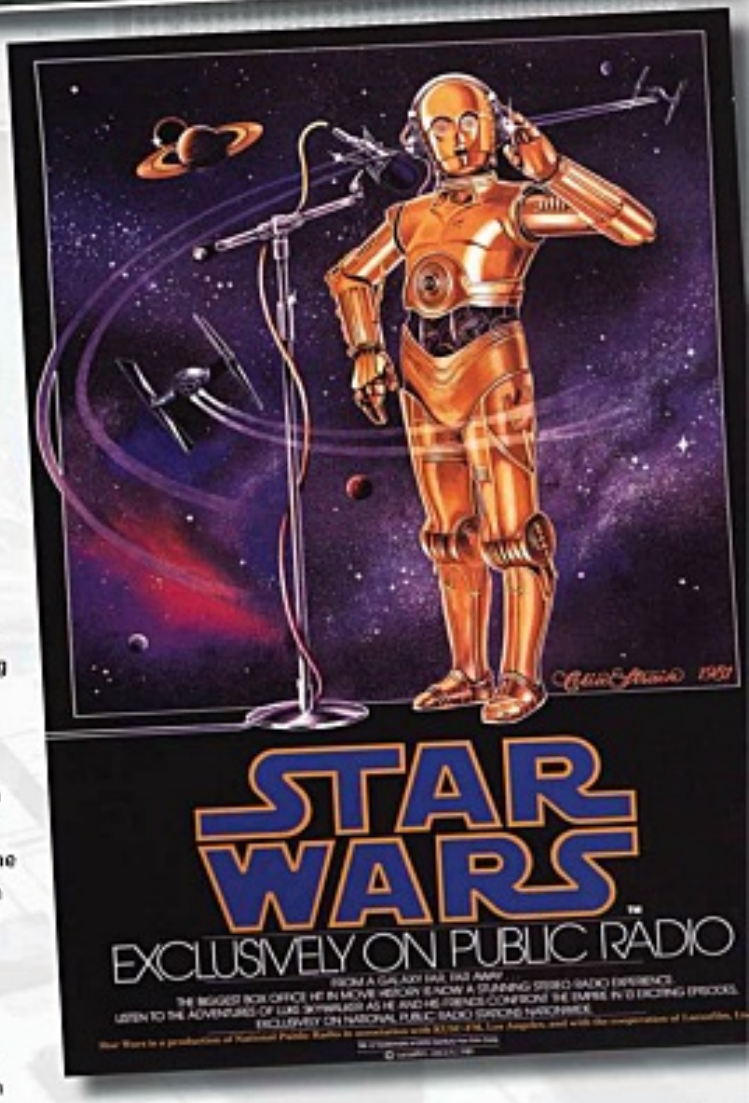
Titelman came up with Brian Daley, who had written a novel based on one of the film's most popular characters, *Han Solo at Star's End*. Daley traveled to Los Angeles where Toscan assured him that the *Star Wars* radio series was intended for an adult audience. Toscan gave Daley all the material he had generated and allowed the writer enough flexibility to make the work his own as long as he respected the overall story and spirit of the original movie.

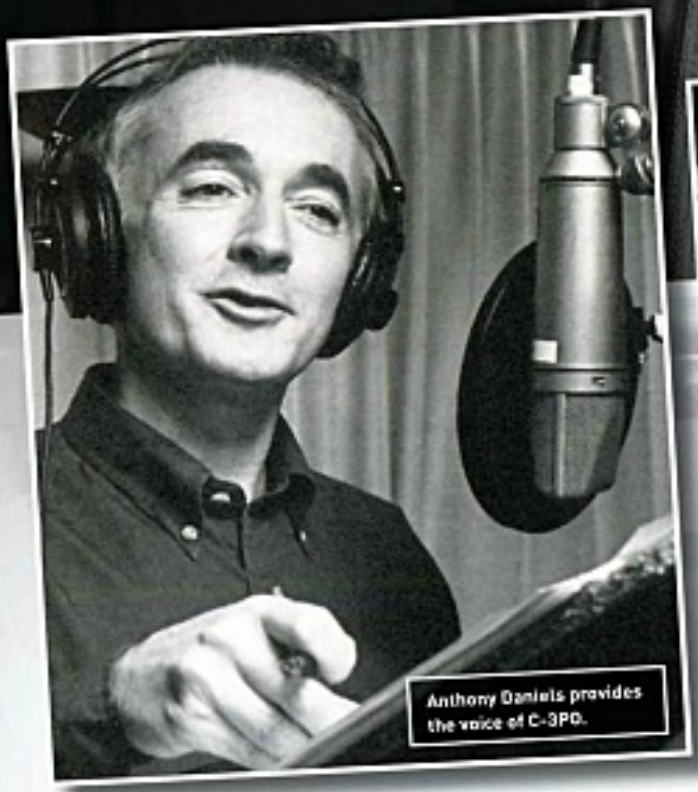
Every few days, Daley shuttled between the story editor at Lucasfilm, then based on the lot at Universal Studios in North Hollywood, and the dean's office at USC. Not one of Daley's scripts required major re-writes. His wit elevated the movie's dialogue beyond the genre, yet never stooped to irony. He knew instinctively how to write radio dialogue for droids who only beeped and hairy sidekicks who only growled. Toscan had no clue how Daley maintained his pace, turning out scripts for 13 episodes in three months. "It flowed out of him," Toscan recalls.

SO TURNS A GALAXY, SO TURNS A REEL

Daley returned to Los Angeles in June 1980 to attend the recording sessions at the Westlake Audio studios. John Madden and Mel Sahr, casting and production coordinator, assembled a cast that included top names from the film, such as Mark Hamill and Anthony Daniels, and a host of Hollywood and Broadway talents, from rising stars David Alan Grier and Meshach Taylor, to veterans such as Brock Peters of *To Kill a Mockingbird* fame and Canadian actor Bernard Behrens. Even an actor previously considered for the film saw the twin suns re-align in his favor: Perry King nabbed the Han Solo role he had tested for years before.

Lacking the luxury of a film budget, and with his main actors on the (expensive for radio) union





Anthony Daniels provides the voice of C-3PO.



The late Brian Daley, who not only wrote the radio scripts, but also penned three much -loved Han Solo novels.

minimum of nearly $200 a day, Madden barreled through Daley's 13 scripts in 13 days. Anthony Daniels and Brock Peters (as Darth Vader) spent the majority of their time acting in sound-isolated booths, while Tom Voegeli re-processed their voices at the mixing console. Daley listened from the sidelines, pen in hand to shorten an occasional speech, drum up wild lines for background players, or punch up a one-liner.

A couple of Daley's lines that had slipped through the development process never made it onto the tape reels, no matter how much director, mixer, and writer loved them. "Don't mind me, I'm just driving the bus," Han Solo quips in one scene, evoking howls of laughter from crew and cast, but failing to receive the producers' seal of approval. Toscan and Titelman thought it best that *Star Wars* remain in its own galaxy and that earthly references be kept to a minimum.

Meanwhile, critics were protesting that the network was abandoning its principles for "crass commercialism" with programs such as *Star Wars*. But NPR stuck to its guns, and, as the series approached a March 1981 release, Linda Devillier of NPR public relations went into overdrive, sending out promotional packets to reviewers, printing movie-like posters, and even arranging for the series to have a sort of Hollywood premiere. Press and cast were invited to the Griffith Observatory in Los Angeles, where an episode of *Star Wars* played in concert with the constellations.

A SERIES THAT SHOOK THE STARS

But it was the listeners who would deliver the verdict as to whether *Star Wars* deserved red-carpet treatment. And the gamble paid off beyond NPR's biggest projections. A special 800-number set-up for immediate audience reaction rang endlessly, registering 55,000 calls. Ten thousand letters stuffed the network's mailbox. The Arbitron ratings tallied a huge 40 percent rise in overall audience, netting three quarters of a million listeners. The most difficult demographic for NPR to reach, adolescents in the 12 to 17 age bracket, quadrupled. And the critics admitted that *Star Wars* had them mesmerized. "When the show ended," Wayne Warga of the *Los Angeles Times* wrote, he "was still forming pictures" in his mind while his own eight-year-old son rushed off to the toy cabinet to relive the adventure with action figures.

The success of *Star Wars* proved to Toscan that radio drama could be viable if it boldly courted the audience it had forsaken. Given material that excited the popular imagination, a mass audience did indeed return, and it craved more. Fans clamored for a sequel. Affiliates begged for re-runs. The most listened-to program in the history of NPR was also the ultimate public radio fundraiser in the galaxy. So in 1982, as Lucasfilm was preparing to film *Return of the Jedi*, NPR turned its ears to *The Empire Strikes Back*....

SPECIAL THANKS

The author wishes to thank all those who assisted or were interviewed for this project, including Lucia St. Clair Robson, Richard Toscan, James Luceno, Sid Ganis, John Bos, Sam Holt, Jack Mitchell, Tom Voegeli, Alex Newborn, Linda Devillier, Lindsay Loeper, and Tom Beck of Special Collections at the Kuhn Library of the University of Maryland-Baltimore County Library.

NEXT ISSUE : *THE EMPIRE STRIKES BACK*, BUT THE JEDI NEARLY DOESN'T RETURN!

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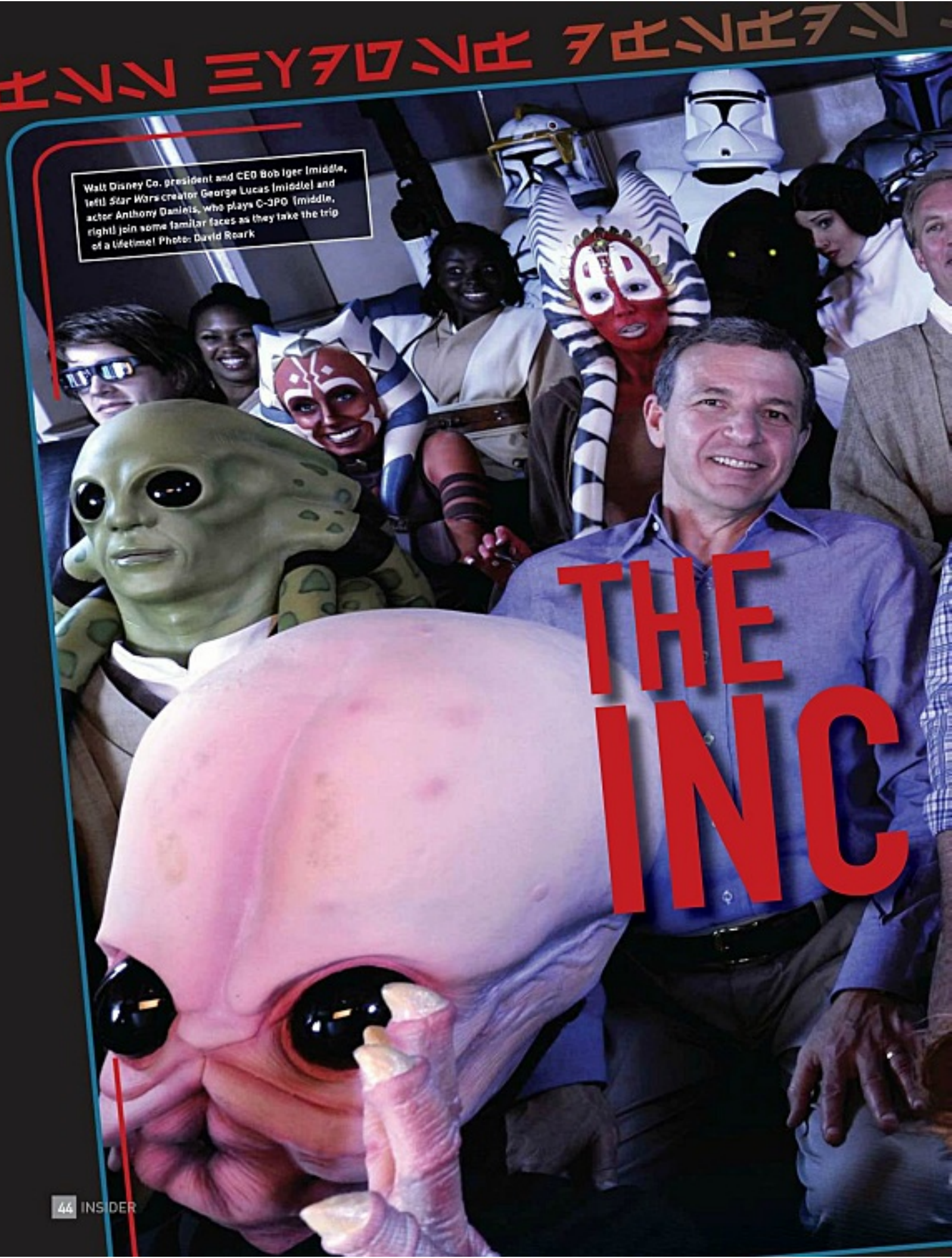


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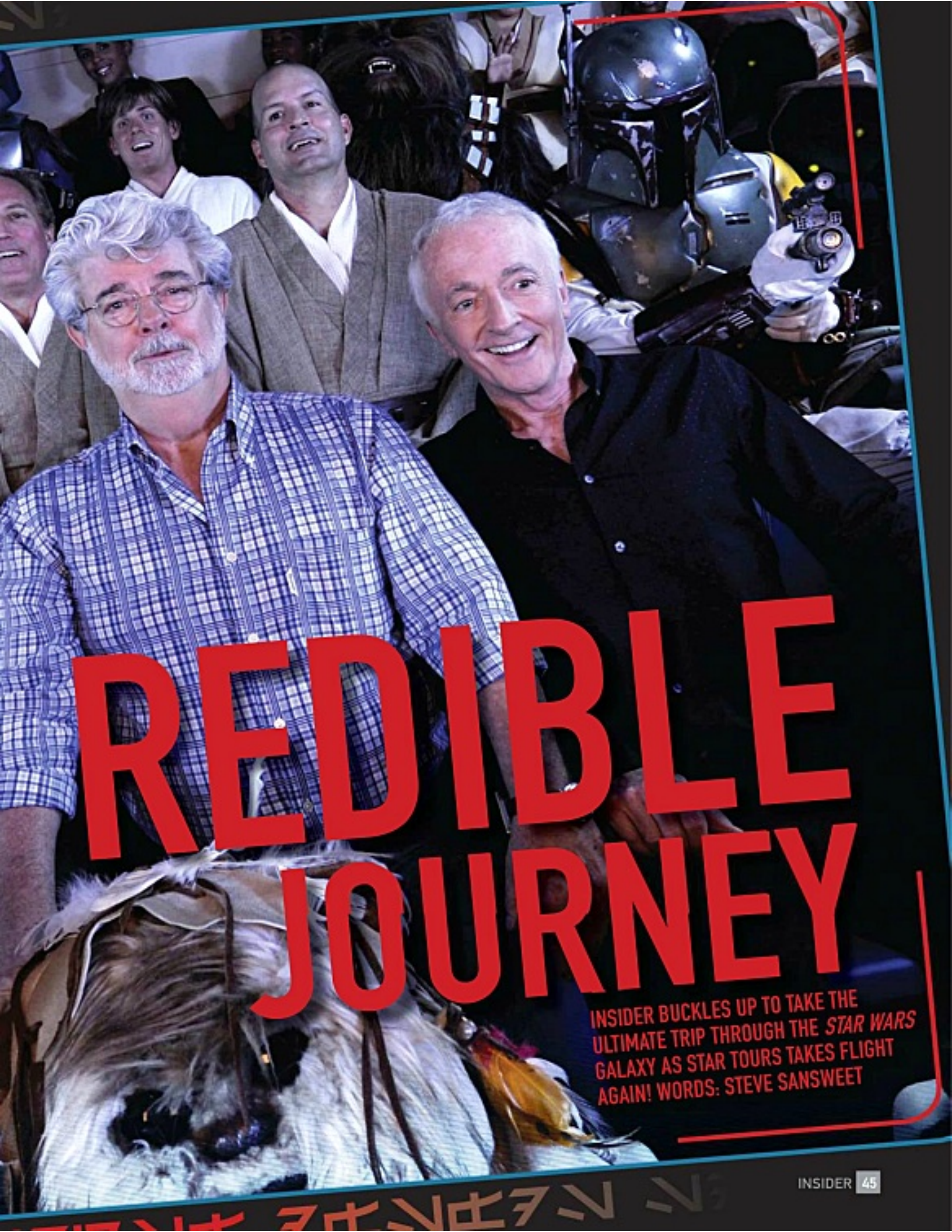
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Walt Disney Co. president and CEO Bob Iger (middle, left) Star Wars creator George Lucas (middle) and actor Anthony Daniels, who plays C-3PO (middle, right) join some familar faces as they take the trip of a lifetime! Photo: David Roark

THE INC



REDIBLE JOURNEY

INSIDER BUCKLES UP TO TAKE THE ULTIMATE TRIP THROUGH THE *STAR WARS* GALAXY AS STAR TOURS TAKES FLIGHT AGAIN! WORDS: STEVE SANSWEET

George Lucas' connection with Disney theme parks began early in life—for both. The day that the enchanting new Disneyland opened to the public in July, 1955, George and his best friend, who had moved to Southern California, braved the crowds and long lines for a visit.

"It was one of the most amazing experiences an 11-year-old could have," Lucas told *Insider*. "I had been to a lot of typical amusement parks, but this was beyond belief." Coupled with his first trip on an airplane by himself and his first visit to a McDonald's, Lucas fondly recalls it as "a trip to remember."

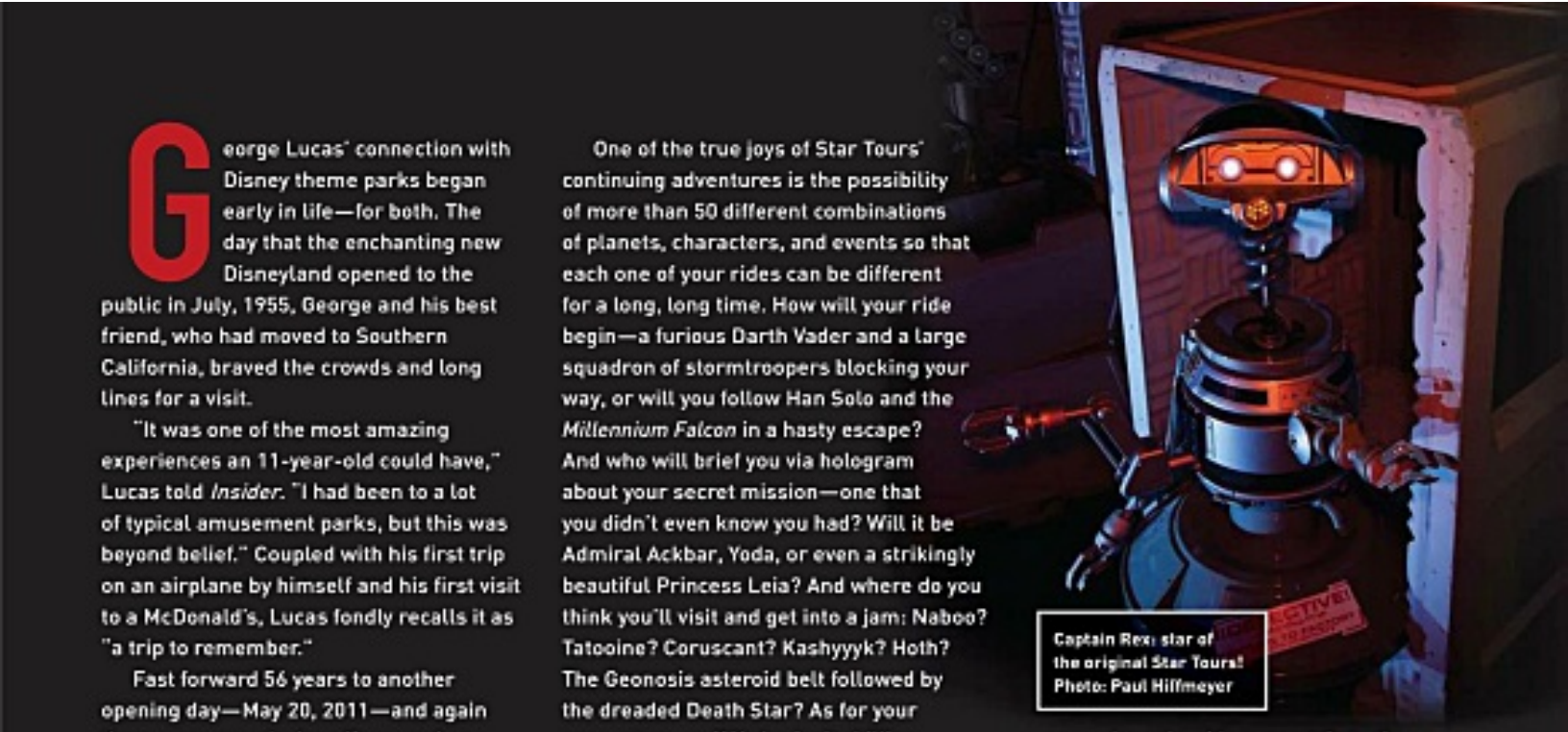
Fast forward 56 years to another opening day—May 20, 2011—and again there were crowds, long lines, and an amazing experience for thousands of fans, but this time Lucas was on stage, joining Disney president and chief executive Bob Iger to open the long-awaited update of Star Tours at Walt Disney World's Hollywood Studios in Florida. Star Tours: The Adventures Continue launched at Disneyland two weeks later. And now millions of park visitors will be able to take the most immersive trip ever into the *Star Wars* galaxy—never quite knowing where they'll be going or where they'll end up.

One of the true joys of Star Tours' continuing adventures is the possibility of more than 50 different combinations of planets, characters, and events so that each one of your rides can be different for a long, long time. How will your ride begin—a furious Darth Vader and a large squadron of stormtroopers blocking your way, or will you follow Han Solo and the *Millennium Falcon* in a hasty escape? And who will brief you via hologram about your secret mission—one that you didn't even know you had? Will it be Admiral Ackbar, Yoda, or even a strikingly beautiful Princess Leia? And where do you think you'll visit and get into a jam: Naboo? Tatooine? Coruscant? Kashyyyk? Hoth? The Geonosis asteroid belt followed by the dreaded Death Star? As for your encounters, as if Vader isn't chilling enough, how about Boba Fett, all-new sky troopers, or even, fleetingly, Jar Jar Binks?

In a good way, the ride assaults your eyes, ears, and entire body. The reimagined Star Tours footage is projected in Dolby 3D (seen through stylish-looking plastic glasses) and in multi-track sound. There's a wider range of movements for your cabin as your Starspeeder 1000 encounters all-new environments such as water and snow. For the first time, you actually visit and even land on planet surfaces instead of just remaining in space. And all along the way, there's as much humor as thrills, adding to the overall feeling of having had a great time when you exit your cabin after an exhilarating four-and-a-half minutes.

In January, 1987, when Star Tours opened at Disneyland, it was the first major park ride that used giant motion bases that had been built as aircraft simulators to train pilots as realistically as possible. A "Starspeeder 3000" cabin that fit 40 passengers was supposed to take riders on a trip to the Forest Moon of Endor, but brand new pilot Rex overshot his target and you found yourself in the middle of a fierce battle between Rebels and the Empire above the Death Star. There were other hairy escapes before you finally made it back to the spaceport. The ride opened along with Disney's new Hollywood Studios in 1989, and later at Tokyo Disneyland and Disneyland Paris. The ride was an immediate success, and at the Florida park it became the centerpiece of the annual *Star Wars* Weekends held in May and June.

The ride was designed so that it could be updated; the motion base movements could be changed to synch with a new film that could take passengers anywhere in the galaxy. "The whole idea behind Star Tours originally was that it was like



Captain Rex: star of the original Star Tours! Photo: Paul Hiffmeyer



C-3PO greets travelers as they approach the Starspeeder, but he has an even greater role to play on take-off! Photo: Paul Hiffmeyer

a theater that you could reprogram on a regular basis," says Howard Roffman, president of Lucas Licensing. "But not a lot of new things were happening around *Star Wars* at the time, and Disney's focus was elsewhere. With Star Tours still a tremendously successful ride, they felt there were other priorities for new attractions."

But when Lucas began work in earnest on Episode I, a call went out to Tom Fitzgerald, executive vice president and senior creative executive at Walt Disney Imagineering. Fitzgerald, a 32-year Imagineering veteran who was writer and producer on the original Star Tours, took on the producer role for what became Star Tours: The Adventures Continue...but the project still needed more than another decade in the oven before it was ready to be served. Fitzgerald was one of the first outsiders to look behind the scenes, especially at the exciting Podrace sequence in *The Phantom Menace*. "That would have worked for a new ride film, and we completely storyboarded it," Fitzgerald says. "But then we wondered, *What's going to happen in the next episodes?* We made the decision not to limit ourselves to one film, or even one location."

The roots of Star Tours go back to the mid-eighties, when a new management was put in place at Disney. Imagineering and the company's top executives agreed that the parks needed to start better reflecting current popular culture. That meant looking outside the company at intellectual property owned by others, and the first choice by far was *Star Wars* and Indiana Jones. Lucas himself agreed that the best theme parks for his properties were Disney's. An agreement was reached and "blue sky" work began on a *Star Wars*-based attraction.

Surprisingly, Imagineering at first explored a huge Space Mountain-type dark rollercoaster with the working name of "Jedi Training Academy." It seems that Luke Skywalker needed help to rebuild the Jedi Order, and as a car launched, a large "hologram" of Obi-Wan Kenobi or Yoda would appear and ask riders to follow the Force, but to beware of the dark side. Then riders would get to push buttons to choose the path of light or dark side with the majority in each multi-seat car prevailing. The cars would then switch off to one of



From left: James Arnold Taylor, Dave Filoni, Chewie, Bob Iger, George Lucas, Threepio, Anthony Daniels, Ashley Eckstein, a clone trooper, and Daniel Logan join in the fun! Photo: Kent Phillips

THE OPENING

With nearly 150 members of the costumed 501st and Rebel legions lining their path to the attraction, George Lucas, Disney president Bob Iger, and Anthony Daniels took the first "official" ride on Star Tours: The Adventures Continue at Disney's Hollywood Studios on May 20. Their Starspeeder cabin was filled with happy guests, including Ahsoka Tano, Shaak Ti, Boba Fett, an Ewok, and assorted Jedi and troopers.

The ride came after an opening ceremony at a stage set up in front of the park's landmark Sorcerer's Hat. The setting, with a large screen and giant speakers blaring the *Star Wars* theme, looked like a hallway of the Death Star—so it's no surprise that Imperials tried to take over, stormtroopers followed by Darth Vader himself. "I'm here to see that Star Tours never becomes operational," he growled, saying he'd uncovered a plot to use Starspeeders to shuttle Rebel spies. "Activate the energy shield!" The action then switched to the screen, where stormtrooper surrounded Star Tours and a red energy bubble descended over it.

But wait! Two hooded Jedi appeared and made quick work of the troopers, fighting them to get to the back of the stage. The hallway doors opened—and Lucas and Iger emerged swinging lightsabers. When Vader threatened, Lucas called upon R2-D2 to destroy the energy shield, which the plucky droid did by firing a handy ion cannon, causing an explosion so big that it deposited ash over everyone in the vicinity, including Lucas and Iger. Take that, Vader!

Also on the stage for the opening ceremony were the hosts and first guests for *Star Wars* Weekends: Anthony Daniels and Daniel Logan, as well as Dave Filoni, Ashley Eckstein, and James Arnold Taylor from *Star Wars: The Clone Wars*.



R2-D2 leads George Lucas, Bob Iger and the rest of the *Star Wars* gang past the fans! Photo: Matt Stroshane



Frosty reception! The flight might take you through a battle on the ice world of Hoth!

two paths. Along the way, there would be a number of scary encounters, such as with giant "space monsters" that would seem to swallow the riders. The cost, size, and technological breakthroughs needed were all stumbling blocks, however.

It was Lucas who came up with a new direction during a walk-through of Imagineering headquarters. "What's this?" he asked passing by a wall covered with storyboards using the pilot-training motion simulator base that was being considered as possible new attraction technology. "That would make for a great *Star Wars* ride," Fitzgerald recalls Lucas saying.

"George wanted to break the framework of a typical attraction and have one where everything goes wrong," Roffman recalls. "It was also clear we needed a film, and since it was a *Star Wars* film, ILM needed to make it."

"What impressed me most first, working with George, was his incredible storytelling skills," says Fitzgerald. "We came up with a number of different approaches for the ride film, but he wanted us to focus on the humor along with the thrill ride. We made an elaborate pitch at ILM and George pulled out the center section and said, 'I think this is the segment we should do.' It was just like starting *Star Wars* with Episode IV!"

Lucas actually acted out the ride. It was Fitzgerald's job to put that into story and dialogue form. The core team at Imagineering numbered about 20, but several hundred people "touched" the project, such as those who built the structure and surrounding "neighborhood" at the parks and the teams at ILM and Skywalker sound. While Disney never talks about costs for individual attractions, a story in *The Wall Street Journal* just before Star Tours opened pegged the total cost at nearly $32 million—or nearly twice the cost of the original Disneyland.

When Episode III started production, it was time for Fitzgerald to journey back to that far away galaxy. In 2003, he flew to Australia and met with Lucas and Roffman on a Saturday, a day off from shooting *Revenge of the Sith*. That's where the basic ideas were hammered out for the new Star Tours. "By then, we were looking at digital 3D projection and branching storylines," Roffman says. "We had a really fun brainstorming session about what you could do in each of the locations you could visit, what different components would exist. We talked about the introduction, how things go wrong, the different adventures, and the windup."

Fitzgerald notes that the way many guests engage with Disney parks today is different than it was at the time the first Star Tours opened. "We now have many annual pass holders who visit multiple times, so we need to keep our attractions as surprising as possible. That's where we got the idea of multiple stories for Star Tours."

There are, in fact, 54 possible combinations of storylines for each four-and-a-half minute ride aboard the Starspeeder 1000, an "earlier" version of the original intergalactic tour bus, since the ride now takes place in the timeframe between Episodes III and IV, instead of after Episode VI. A tourist can visit six planets with very different environments, and for the first time during a ride encounter some of *Star Wars*' most iconic characters: Darth Vader, Yoda, Boba Fett, Chewbacca, stormtroopers—even Princess Leia, Admiral Ackbar, and Jar Jar Binks.

And because Rex, the Starspeeder pilot in the original ride, told guests that it was his first day on the job and the updated



Below: Two Rebel spies discovered on an early journey. Will you be the next Rebel onboard?



Star Tours is set earlier in the timeline, the ride needed a new captain. "We tried to do something 180 degrees from Rex," Fitzgerald says. "So we came up with AC-38, or Ace, who's a little cocky—a Top Gun type. We tried different voice talents and combined those tracks with the animatics, but it was clear that George wanted something more along the lines of Rex's personality: highly-strung, nervous, a bit out of control.

"We were trying to come up with a new character when a light bulb went off while I was driving to work. I told the team we didn't have to design a new character because one already existed—C-3PO!"

Fitzgerald flew to London to meet with the golden droid's originator, actor Anthony Daniels. "Tony, I have some great news for you," Fitzgerald recalls saying. "You've got a bigger part—*much* bigger!" [For Daniels' view of his Star Tours adventure, see our story on page 54.] Bigger indeed. Threepio now plays the role of accidental pilot, desperately trying to control a Starspeeder he was never meant to fly. Ace appears briefly in the pre-ride video while you're waiting to board your Starspeeder, and for nostalgic fans who look carefully as they wind their way through the pre-boarding area, even Rex is there in an amusing vignette.

Of course, if there's a new *Star Wars* movie, ILM can't be far away. And Bill George, a 30-year ILM veteran who has been visual effects supervisor on such recent films as *Twilight* and *Evan Almighty*, and won an Oscar for his work on *Innerspace*, jumped at the chance to be ILM VFX supervisor on Star Tours II along with Glen McIntosh, animation supervisor. The top secret project became known at the company under its code name, Lodestar (something that serves as an inspiration, model, or guide). "Glen and



"Now *this* is Podracing!" Hurtling across the surface of Tatooine!

THE CRAWL

During the Star Tours opening ceremony, the following crawl ran on the main screen to set the stage for the "new spaceline, Star Tours."

It has been a long time since the end of the Clone Wars, and the evil Sith Lord Darth Vader continues to tighten his grip on the Empire as the galaxy moves closer to the brink of a great civil war.

A new intergalactic spaceline, Star Tours, seeks to preserve unrestricted intergalactic travel in this age of tyranny. Freedom fighter Captain Raymus Antilles has assigned two droids, See-Threepio and Artoo-Detoo, to help launch the spaceline, fueling Imperial suspicion that Star Tours is part of the Rebel Alliance.

Star Tours is about to open its first intergalactic space terminal in the Earth System as rumors of a fearsome weapon of mass destruction dash all hope for peace and freedom in the galaxy...



Darth Vader and a squadron of sky troopers attempt to cut your journey short! Get us outta here Threepio!

I have always been huge *Star Wars* fans," he says, making no bones over the fact that he asked for the Star Tours job.

When ILM first got involved in what turned out to be a two-year undertaking, Imagineering had already done a series of animatics—or animated storyboards—to make sure that their colleagues could actually program a raft of new moves for the Starspeeder. In fact, the motion base gets such a workout that it was necessary to program in a brief pause—filled by the hologram transmission—so that the machinery can rest briefly and reset itself.

"We felt that part of our job was to make sure everything was as authentic to the *Star Wars* universe as possible," George says. "But we also wanted to show some things that had never been seen before, like parts of the Death Star. We never really saw just how deep that chasm is in the central core where Luke and Leia swing to safety."

At its peak, the crew at ILM numbered nearly 80 people. With so many different scenes to get done, the project was treated almost like an animated series, with each section moving on to the next department on its way to completion. Nearly all of the Star Tours footage was done with computer graphics. "Originally, there was a plan for some live action, but we figured that because of the 3D and the programming of the movements of the simulator base, we'd be tweaking the footage and changing camera angles up until near the end," George adds. There was a bit of live action, however. When a certain Wookiee slams into the Starspeeder's windshield, that's a stuntman in a costume. And when an opee sea killer tries to break into the cabin by swatting its giant, thick tongue against the transparent shield, that's George himself smashing his hands—covered with black socks heavily coated with a jelly-like glycerin lubricant—against a clear screen to leave tongue marks.

Some footage for the ride was adapted from existing scenes from the *Star Wars* movies, such as some of the Coruscant cityscape and traffic. In other cases, ILM went back to the original CG models created for the movies. In the case of Episode I models, technology and computer systems have changed so radically in just a decade that the Podracer models had to be updated and restored. "The models themselves were fine," George notes. "but things like the texture and paint had to be redone."

There was more live-action footage shot for the pre-show, pre-flight briefing, and side screens in the cabin. An entire side of a Starspeeder was built full-size for some scenes, including one with Daniels in a movie-used C-3PO suit. Other authentic costumes such as a Rebel pilot were also used. And several members of the Southern California Garrison of the 501st Legion were enlisted—and sworn to secrecy until the ride opened—and show up in shadows as part of the pre-show. Look for an Imperial officer and running stormtroopers!

"Working with Imagineering was a real learning experience for me," notes George, "since my background is in movie-making and theirs is live entertainment. Some of the tricks that we can use in making a movie—such as motion blur or film grain—just couldn't be used with such a high-definition, up-close 3D projection like this." He describes the making of the ride as a very collaborative venture. "It wasn't a competition," he adds. "We just fed on each others' ideas when we got together once a month. And if questions arose, the Master (George Lucas) was there to answer them."

"One of the great things going for us," adds Tom Fitzgerald, "was that we had



All images courtesy of The Walt Disney co.

a lot of access to George. He's a storyteller with a great eye for detail who really understands the theme park audience as well as the film audience."

Bill George acknowledges that he did lose one dispute, but fairly willingly. The new ride takes place between Episodes III and IV, rather than after Episode VI as its predecessor did. Yet when the Starspeeder accidentally lands on Hoth, you see AT-ATs attacking, snowspeeders firing, and Rebel transport ships fleeing. Wait a minute! Didn't that take place in Episode V? Of course, but as George says: "Once you decide to go to Hoth, that's what you *want* to see, even *need* to see." And, as Lucas was quick to point out, the fact that an AT-AT battle took place on Hoth in Episode V doesn't mean that other AT-AT battles didn't happen there earlier.

After two years of hard work, George wasn't about to breathe easy until he saw the ride with an outside audience. "They were laughing, and cheering, and applauding," he says with delight. That's when he took a deep breath.

Fitzgerald notes that many riders say it's like an entirely new attraction, but adds, "We were very careful to protect the DNA of the ride that people love. And while it may look familiar when you walk in, as you get deeper, it changes more and more." There are some updates in the pre-show that, in a comic way, make reference to how the world has changed since Star Tours first opened.

A none-too-smart security droid X-rays luggage (guests can "see" what's inside, so watch for lots of inside jokes) and makes some not-so-smart choices on what to pass and what to destroy. There's also a faux X-ray screen of guests as they approach the Starspeeder cabin with some funny chatter from another security droid.

George Lucas never had any doubts about the new attraction's worthiness. "It's like Star Tours on steroids," he says. "There a wonderful mix of different worlds and environments. And I love working with Imagineering. They are great, talented people and it's always fun to do something with them." As for the future, although there's nothing currently planned, Lucas says he'd "love to see more *Star Wars* rides at Disney parks."



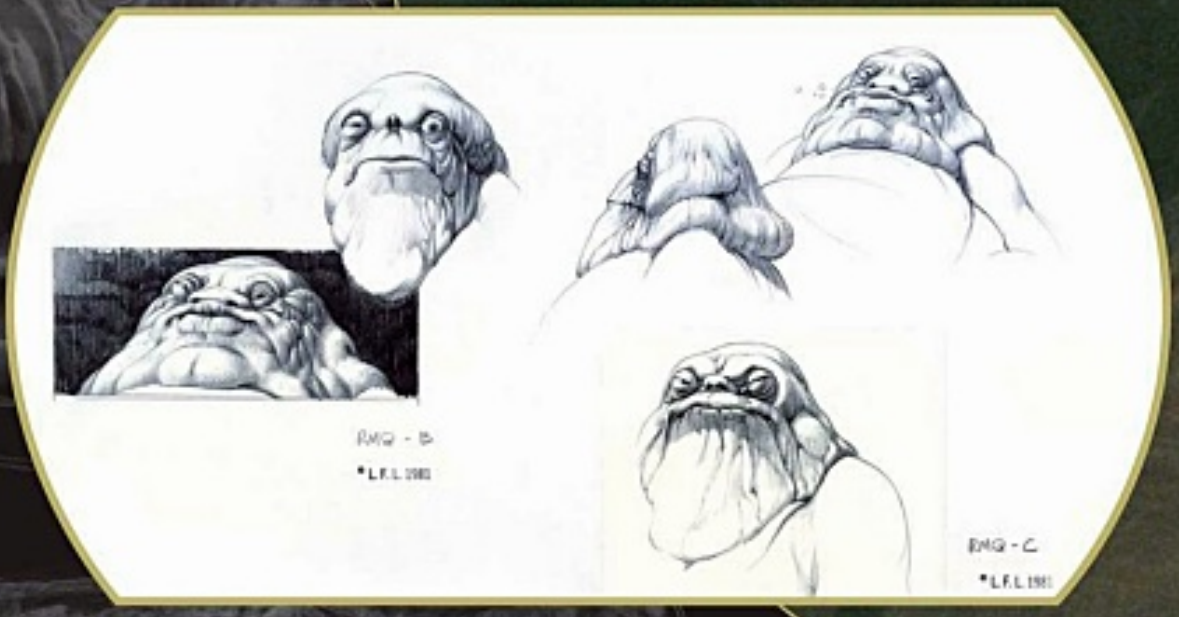
Mind that branch! A trip through the forests of Kashyyk turns hairy as you chase some speeder bikes!


Think the Galactic Capital of Coruscant looks good here? Wait until you see it in 3D!

JEDI ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES





Main image: Jabba the Hutt in all his glory! Facing page (from top): No, not a Huttlet but a cute model of the vile gangster made for a Japanese advertising campaign; Ralph McQuarrie's early concept art shows how Jabba might have looked in *Return of the Jedi*. Below: "I'd sooner kiss a Wookiee... or anyone else!" Leia (Carrie Fisher) resists the crime lord's libidinous advances as Bib Fortuna (Michael Carter) looks on.







THREEPIO TAKES FLIGHT

ANTHONY DANIELS RETURNS AS EVERYBODY'S FAVORITE PROTOCOL DROID, C-3PO, IN STAR TOURS: THE ADVENTURES CONTINUE. BUT THIS TIME, HE'S IN THE PILOT'S SEAT! INTERVIEW BY JASON SURRELL

You stood onstage with Disney President and CEO Bob Iger and George Lucas to open the reimagined Star Tours at Walt Disney World. Did you expect Threepio to have such a long life?

I've been involved with *Star Wars* projects of one sort or another pretty much every year since the original film came out. It is kind of odd to have a job of this nature, one that has gone on for so long!

How did you come to be involved with the original Star Tours?

One of the truly, truly remarkable things that happened to me was in 1985, when Tom Fitzgerald, the creative director of Star Tours, got hold of me. We had a meeting and he performed the entire ride sitting behind his desk! The way he told the story was so enthusiastic and joyful that I literally felt like the entire ride was happening before my eyes. I was to be in the pre-show, and they were going to build an Audio-Animatronic C-3PO figure, something totally mechanical, and make the character behave as I would if I were in the costume. I stood there in a pair of jeans and a sweater with a sandbag on my left foot—I wasn't allowed to use it because that's where the figure would be anchored—but other than that, I could do anything else in character that I wanted. I learned the script; I performed the script. It was a 12-minute loop of Artoo sitting inside the Starspeeder and Threepio getting tetchy with him because they were basically doing maintenance, and Artoo, of course, was overdoing everything and being irritating, as always!



What was it like to see a fully functioning Audio-Animatronic Threepio performing in front of you for the first time?

Tom directed me, in my performance as Threepio, to look down below at where the audience would be passing inside the spaceport. Then they sent that film off to the most astounding group of animators. I remember explaining to them that normally Disney animated figures are really human and lifelike, but Threepio is kind of quirky in his movements, so I asked that they please not make him *too* fluid. It had to be exactly like he was in the movies. They just kind of nodded politely and stared at me until I shut up, and I left it to them!

A year later, I was standing in that very place where the audience would be and I looked up at Threepio. In that moment, he turned from the control panel and looked straight at me. It really was a strange moment, and very moving, to have Threepio look directly at me. And then he just carried on with his work.

Having appeared in all three *Star Wars* films at that point, what was it like for you to "live" the adventure for the first time?

The original Star Tours was stunning when it opened. There had never been an experience like it. It was realized in such a brilliant way; and the fact that you finally got to strafe the Death Star —everybody used to just scream with joy because that was something that they had only been able to experience in cinemas. And, of course, there was Captain Rex, a pilot on his first day, and he just got it all wrong! The danger and the sense of wonder I felt was just staggering, and that went on for 23 years. I would visit regularly and fly it again and again and feel the nostalgia of being part of it all.

When did you get the call to be part of the reimagined Star Tours?

Three years ago, Tom Fitzgerald came to my house in London to have another meeting. He sat down and told me they were going to redo Star Tours. He told me all about the new story and the different branches of the story and how it would be endless, with 54 different experiences that people could eventually have. Then he paused and said, "I've got a surprise for you." The surprise, of course, was that Threepio was going to be the pilot. I'm sitting here beaming with pleasure as I think about it because it really *was* a total surprise to me. It never occurred to me that Threepio would be the pilot, because he doesn't like space travel—so you've got that interesting dynamic already!

Did you once again help the Disney Imagineers develop Threepio's role in the show?

Yes, absolutely! We initially talked three years ago, and since then we've done a lot of work on the script—there were many people involved. The basic script was really stunning and imaginative, but Threepio says things in his own particular way, so they would bring me in as the "Threepio expert" and together we created a huge number of lines.

Anthony Daniels: The man behind the mask.



A firm favorite with fans, Daniels was a popular draw at Disney's *Star Wars* Weekends!

And this time you didn't just stand there in jeans and a sweater—you actually got to climb back into the costume again! What was that like for you?

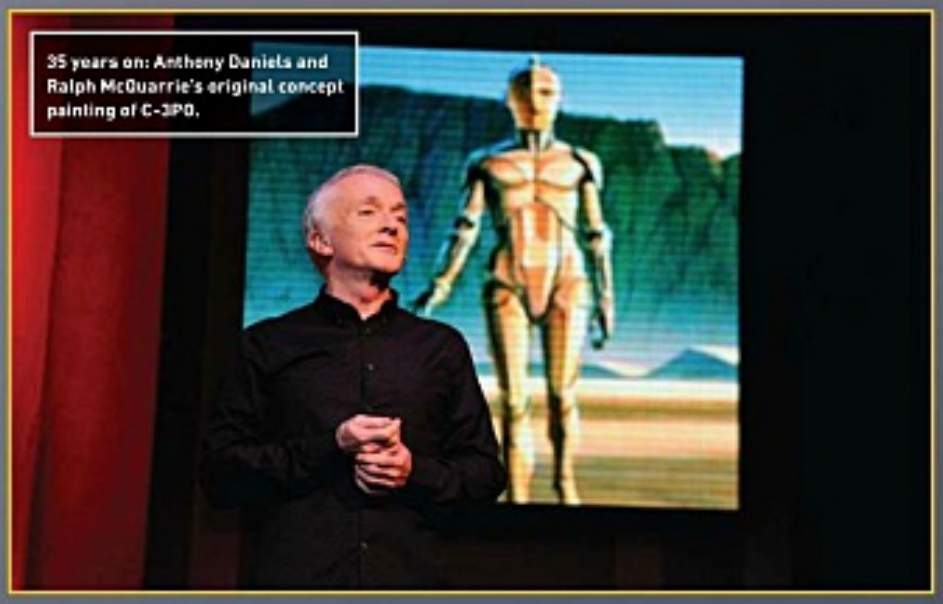
Eventually, I flew to Los Angeles to actually appear on set in the costume. As you stand there at the beginning of the show before you board the Starspeeder 1000, look up at the monitors and you will see your speeder coming in to be readied for the next flight, just like at a regular airport. To do that, Disney built a huge set with a Starspeeder in the center and lots of other stuff going on, lots of extras and aliens, and later a lot of digital elements from ILM. There I was, back in the gold suit for the first time since *Revenge of the Sith*, being Threepio and bossing Artoo around and so on, and actually getting inside the Starspeeder 1000, physically walking up the ramp and going through the entry doors. Of course that was just a set, a beautiful re-creation of what you see in the park. I will tell you that they actually had to make the Starspeeder bigger than a "real" one [ride vehicle] because Threepio actually has very wide shoulders, so they had to work it out and make it so that I could actually walk in. There wasn't a lot of space in there—in fact, I almost fell over a couple of times!

We had great fun doing that. ILM then took that footage and added all sorts of visual effects.

Threepio plays an even greater role this time and you had to record dialogue to complement the actual ride film itself. What was it like to "ride" the attraction as Threepio before anyone else?

We did two massive days of recording my lines in Los Angeles. We made little changes as we went along because now we were looking at the ride film footage from ILM. When you're recording a line in a dubbing studio, you usually get three little clicks and you speak on the fourth "imaginary" click. So it goes "click-click-click-speak," and quite a number of times, totally unprofessionally, I was so enthralled by the footage I was looking at on this huge screen that I completely forgot that I was meant to speak after hearing my clicks!

We did that more than once because the footage was stunning, and it's all



35 years on: Anthony Daniels and Ralph McQuarrie's original concept painting of C-3PO.



Daniels joins in the fun at *Star Wars* Weekends, with James Arnold Taylor (the voice of Obi-Wan) and Daniel Logan (Boba Fett).

digital now, *totally* believable, though the 3D element wasn't there when I was dubbing, of course.

After two solid days of that, I have to say that I spent the entire next day in bed—I was so worn out because it's a very high-intensity ride and a lot of Threepio's words are "pushed up a notch," if you will, because it's all, [talking in Threepio's voice] "Oh, so exciting and dangerous."

Guests will be pleasantly surprised by just how well Threepio fares as a pilot, wouldn't you agree?

I've got to admit that he's a pretty good pilot, in spite of everything! There is one particular surprise when Threepio says, "I've always wanted do to this." I'm not going to tell you how, but that particular sequence shows Threepio behaving slightly out of character. Maybe he's always had this secret desire to do something slightly dangerous. So we see an entirely new side of him.

What has it been like to experience the finished attraction?

I came back to Walt Disney World for the grand opening and I rode it as soon as I arrived. It was a great feeling because there was Threepio looking wonderful in the pre-show. We actually kept the same animation, but what was extraordinary was that I had to match the performance I had done 20 years ago, and those lines of dialogue, with recordings I made only a few months ago. Everybody was astounded that I fit it all in perfectly naturally because Threepio has always sounded like [in voice] "C-3PO, human-cyborg relations." Somehow, through the magic of the Force, I can make my voice sound, well, I was going to say like a "young" Threepio, but he's always been a bit sort of an "old soul," hasn't he? The Imagineers were really happy because the new material links up very neatly with the old material. I'm very delighted that they also kept one of my other lines in the pre-show. People don't know it's me, but I'm the voice of a boarding announcement speaking this strange sort of alien language.

How does it feel to be "immortalized" in a Disney attraction?

It's like my footprints at the Chinese Theatre in Hollywood, which are still there 35 years later—I checked the other day just to make sure! I really feel that Star Tours is immortality, if you like, because for at least the next 25 years, people are going to be coming here to experience it. I think that long after I'm gone, people will still be enjoying Threepio's situation on board the flight as he faces the challenges of a journey that has gone totally haywire. The character I created in the film almost comes alive for you as you sit on Star Tours, and there are some lovely pieces of animation where Threepio just turns and relates to the audience very directly.

I'm really very fond of him and, in this case, very *proud* of him. I'm proud of Disney for making such an effort. It's been a huge amount of expense and huge amount of labor. George Lucas himself has been very involved with the creation of this, and I have to say that he genuinely loves it. He was here the other day for the opening and we were talking backstage, and then we did a photoshoot in one of the Starspeeder cabins. It's like someone's given him a wonderful new toy to play with, like a kid on Christmas morning. Everybody is a winner.



Have we met? R2-D2 lends a helping hand at Anthony Daniels' one-man show!

It has worked so well; there are hundreds of thousands of parts to it, and it just worked beyond everybody's wildest dreams.

The new incarnation of Star Tours is a lot more "interactive" than the original.

What can you tell us about that?

The audience participation, where you can be the Rebel spy, uses the most astounding technology! It's just joyous, and the more that people can be involved, the more they feel a part of it...and a part of the *Star Wars* universe.

What does Star Tours mean to you personally?

Star Tours and *Star Wars*: In Concert really are the dream topping on my career as Threepio. I'm hugely grateful to Disney for making such an effort to make it so wonderful.





Striking a dramatic pose as he entertains fans at the Star Tours launch!

Did you enjoy being a part of *Star Wars* Weekends?

Star Wars Weekends are an extraordinary creation by Disney and Lucasfilm, and you really feel as though you are in the *Star Wars* universe. I love the fact that the fans are so very polite and so enthusiastic. Threepio would be very happy. The world of *Star Wars* fandom is so respectful and supportive, and as I say in my one-man show, without them we would have had only one movie. It was because the audience, the fans, took it upon themselves to say, "We want more," that George made more.

The other thing I like is meeting all the other people who have been a part of *Star Wars*. Ashley Eckstein, James Arnold Taylor, Bruce Spence, Dave Filoni, and Daniel Logan were all at the *Star Wars* Weekends that I attended this year. We don't all hang out just because we were in the films together. We have such a great time onstage, and I, of course, have a lot of fun persecuting the audience; it's almost as though the films become theater when we're here and we get to play *Star Wars* in a different way. Same basic idea, but it's a huge sandbox to play in, and Disney gives it its own kind of pixie dust. I saw Ashley's stage show, Behind the Force, and I was really knocked out by that.

I'm grateful to Disney for inviting me back and congratulate everybody involved for all the hard work that they put in to make this happen.

EXPANDED UNIVERSE

Keep up to date with Anthony Daniels' adventures on Twitter!
http://twitter.com/#!/ADaniels3PO

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SEARCHING FOR THE ROC

The vintage Kenner Products *Star Wars* toy line remains at the core of *Star Wars* collecting interest today. Kenner pioneered small-scale action figures and licensed movie toys in 1977, and their impact had a lasting effect years later as nostalgia drew new collectors. Some especially avid fans enjoy researching toy concepts that Kenner pursued but that were never released for a variety of reasons, including production costs, waning interest, or better designs. Collectors refer to these as "prototypes," although the term is also used broadly to refer to any non-production item that played a role in the design and creation of toys that actually make it to stores. *Star Wars* concept toy prototypes were never sold by Kenner directly and are among the rarest and most in-demand collectibles from the vintage years.



KET MAN

INSIDER UNCOVERS THE ***STAR WARS*** TOYS FROM THE VINTAGE KENNER LINE THAT DIDN'T QUITE MAKE THE JOURNEY INTO STORES. WORDS & IMAGES: GUS LOPEZ

A TOY THAT'S HARD TO SWALLOW!

The quintessential *Star Wars* prototype is the Rocket-Firing Boba Fett action figure, often referred to as "Rocket Fett." In late 1978, Kenner began promoting its first action figure mail-away offer for this mysterious bounty hunter from the upcoming *Star Wars* sequel, *The Empire Strikes Back*. In a heavily-promoted offer, Boba Fett was featured on action figure card backs and store displays showing a rocket-firing mechanism on his backpack. Due to safety concerns that emerged from internal testing at Kenner, and prominent news stories about kids swallowing plastic missiles from Mattel's *Battlestar Galactica* toys, Kenner canceled plans for the firing backpack.

So the rocket-firing version was never shipped to customers and exists only in prototype form. There are two main variations of Rocket Fett, referred to as the L-slot and J-slot designs based on the shape of the slot on the backpack for the missile's trigger. The initial L-slot was considered flawed because just a light touch could easily fire the small plastic rocket. The J-slot allowed the slider to lock into position but the bottom portion of the "J" could easily break off, creating an entirely different safety hazard. It is estimated that several dozen of each form of Rocket Fett exist today. The nostalgia around the figure is so widespread that Kenner successor Hasbro did a mail-away offer for a retro vintage rocket-firing Boba Fett last year as homage to the legendary promotion.







TALKING TO THREEPIO

Retailers would occasionally receive literature for upcoming *Star Wars* toys that never made it to market. One example is the C-3PO walkie talkies promoted in Kenner pamphlets for toy buyers in the late 1970s. Although initial prototypes were constructed, and details such as packing assortments, cost, and dimensions were finalized, the toy never went into distribution.

The whereabouts of the prototype seen in photos isn't known, although some blueprints, drawings, and photographs have made it into private collections.

BREAKING THE MOLD

Micro Collection figures were sculpted at four times the scale of the actual metal figures and called "4-ups". Some prototypes of these figures can be found in this scale as wax sculpts, urethane hard copies, or silicone molds. Examples of unproduced characters discovered in this scale include a Gamorrean Guard, Power Droid, and C-3PO from the Jabba playsets, and Luke's X-wing from Dagobah.



SMALL WARS

Another toy concept under early consideration was a *Star Wars* pre-school toy line: non-posable figures and simple vehicles that would appeal to small kids. Initial hand-made prototypes were created for Luke Skywalker, Princess Leia, R2-D2, and C-3PO figures to sit inside a landspeeder and X-wing vehicle. Only one set of finished prototypes was made.

Although Kenner reconsidered the concept several times through the early 1980s, it eventually was abandoned. It wasn't until years later that Kenner came out with its first *Star Wars* pre-school toys for the *Ewoks* cartoon series.



BLASTERS AND LIGHTSABERS

Kenner would frequently reuse an existing toy to design another, saving on tooling costs while introducing a popular new toy. One example was the Han Solo blaster squirt gun which was formed by modifying a Han Solo electronic blaster toy with a hollow cavity to form a reservoir for water. A pull of the trigger blasted water out of the barrel. However, this great summer toy was never produced. For *The Empire Strikes Back*, Kenner introduced The Force Lightsaber, which was a simple toy with a hollow channel that made a sound when the lightsaber was swung in motion. A modified "gyroscopic" version of the lightsaber was shown to retailers at Toy Fair and advertised in Kenner literature. The gyro lightsaber had a sound and motion effect, and multiple working prototypes of this toy were made before the concept was abandoned.





SMALL SETS

During the *Empire* release, Kenner introduced the Micro Collection line of small-scale interlocking playsets from *A New Hope* and *Empire* with inch-high, metal figures. Kenner had several playsets from Hoth, Bespin, and Death Star worlds in the initial release, and had plans to expand with additional Hoth and Bespin playsets as well as new playsets for the upcoming release of *Return of the Jedi*. The Bacta Chamber playset was to be added to the Hoth environment, and the Torture Chamber playset was to join the Bespin set. Both of these playsets were shown in retailer literature, but Kenner decided to cancel the line. For Jabba's Palace from *Return of the Jedi*, throne room, dungeon, and rancor pit playsets were in the works with new metal figures from the film. Only the throne room and dungeon playsets are known to exist in prototype form today. Other playsets planned for *Return of the Jedi* included a Death Star Emperor's Throne and an Endor playset, and, from *Empire*, a Dagobah playset was also in the planning stages.











TALL STORIES

It's hard to imagine that any *Star Wars* toy idea could be rejected, but as Kenner experimented with various concepts, gained experience with the toys from the first movie, and observed the phenomenal success of the small-scale action figure line that cannibalized sales of all other *Star Wars* toys, some outstanding toy concepts were inevitably left behind. Kenner had released large-sized action figures (approximately a foot tall) for the first movie and had plans to continue the line for *The Empire Strikes Back* with new characters from the film, such as Lando Calrissian, and updated outfits for Han, Luke, and Leia. Although Kenner did produce large size action figures for bounty hunters IG-88 and Boba Fett, the other characters from *Empire* were never sold.

However, a wonderfully detailed sculpted head for Lando was made for the new figure and some hand-sewn outfits were created. Han received an updated outfit from his Hoth adventures, and Luke and Leia got outfits based on their visit to Bespin. These new outfits came extremely close to release with production box flats constructed and ordering literature sent to retailers. However, Kenner realized that the small action figures were such an overwhelming success based on their lower price points and wider range that the higher cost large-scale action figures were phased out before these amazing new toys hit the market. Kenner had also been experimenting with new outfits for the Luke and Leia action figures that would be sold separately. Other than Luke's X-wing and Ceremonial outfits, the costumes were based on a fantasy fashion line not seen in the movies. Similar to the *Empire* large-sized figures, these outfits were made by hand in limited numbers and never offered in stores.

DISAPPEARING JEDI MASTER

Several other concepts for *The Empire Strikes Back* were rejected in the approval process. An extremely well-designed talking Yoda doll went through various stages of prototyping before the idea fell through. Using technology from the time, a pull-string would activate a voice box with recorded Yoda lines from *Empire*. The cloth body and plastic head and limbs were well-proportioned to create this plush Yoda. Also abandoned was a large Yoda hand puppet with a rotocast plastic head and plush body. Due to cost considerations, the toy was rejected in favor of a simpler and smaller plastic Yoda puppet.



In the early 1980s, handheld LED electronic games produced by Kenner's competitors, Mattel and Coleco, were all the rage, and Kenner explored creating small handheld games for *Empire*. Paintings were made for the game backdrops using three different settings from the film, but Kenner eventually decided not to introduce the game.





FUN AND GAMES

Although many toys were released for *Return of the Jedi*, a number of examples of unused toy concepts have surfaced.

While technically not an unproduced action figure, an early version of Luke in his Jedi outfit shows Luke in Jedi robes unlike anything seen on screen in the movie. The figure was later changed to come bundled with a cloth cloak. A similar early version of the Emperor shows the figure lacking a hood that was later molded onto the figure.

Kenner's affiliate, Parker Brothers, designed a game called Death Star Battle that recreated the adventures of Luke's attack on the Death Star using (or not using) his targeting computer. A working prototype of the electronic game was created along with hand-drawn box artwork. Although never released, it was fairly advanced for its time.

Late in the *Star Wars* line, Kenner experimented with "kit-bashed" action figures, formed by taking existing toys and adding other toy or model parts to create new concepts. Examples include a version of the R2-D2 figure with sound chip and a Leia as Boushh figure with backpack-mounted rocket.















DARK TIMES

In 1985, Kenner's "Power of the Force" line was the last hurrah for the vintage *Star Wars* movie toys. Although an initial wave of figures and vehicles was released with the "Power of the Force" logo, many new and reissued toys were planned that would never see the light of day. These include action figures that were to be reissued on a "Power of the Force" card but were only made as photographic samples for the 1985 Toy Fair catalog. Other examples include A-wing vehicle packaging (later released for the *Droids* television series) and a "Power of the Force" laser rifle. The figures themselves came bundled with aluminum coins; there were 62 in the set. Kenner had planned a special coin album and 63rd coin mail-away offer that was to appear on 93-back action figure cards (named because they feature 93 action figures on the back), but the album and coin only made it to prototype form before the line was canceled as interest in *Star Wars* faded.

NEXT ISSUE: PREQUEL PROTOTYPES!



Art: Benjamin Carré

EXCLUSIVE FICTION

STAR WARS THE OLD REPUBLIC

REVAN RETURNS

AN EXCLUSIVE EXTRACT FROM THE FORTHCOMING NOVEL *STAR WARS: THE OLD REPUBLIC: REVAN* BY DREW KARPYSHYN

Revan brought the *Ebon Hawk* in low, throttling back to half-speed. The swirling winds still made for a rough ride, but at least he'd have more time to react if something went wrong.

"See if you can do something to give our sensors a boost," he said to T3.

The little astromech chirped with pleasure and extended a small probe from a panel in his side to interface directly with the *Hawk*'s systems.

While T3 worked, Revan began a standard search pattern with the original coordinates for the camp at the center. Taking the *Hawk* around in ever-widening circles, he spiraled outward, letting the sensors scan the ground for signs of life. Suddenly, T3 began beeping excitedly. Canderous leaned forward to look at the scanner's display.

"I think your droid's got some rust on the brain," he said. "I don't see anything."

Revan knew better than to doubt the little astromech. "Can you enhance the image?" he asked T3.

T3 responded with a low whistle, and a second later a static-filled thermal image appeared on the screen. The details were difficult to make out, but it appeared to be a small collection of tents and temporary shelters built against the leeward side of a small mountain of ice and snow.



"Could be them," Canderous admitted, reaching out one of his massive hands to give T3 a friendly pat on the head. The droid squawked an indignant protest, and he quickly pulled his hand back.

"Doesn't look like there's a landing strip at the camp," Revan noted. "See any place for us to touch down?"

The display zoomed out as T3 adjusted the *Hawk*'s scanners to pan rapidly back and forth across the snow. A few seconds later, they zoomed in again.

"Perfect," Revan said with a smile. "Nice work, T3."

"Uh... that's not a landing strip," Canderous cautioned. "It's a giant snowdrift."

"With the landing gear shot, we're going to need something to cushion the blow when we hit the ground."

"You really think this'll work?"

"Sure," Revan replied. "But you'd better strap yourself in, just in case."

Canderous scrambled to lock in his safety belt as Revan sent the *Hawk* into its descent. T3 scooted across the cockpit to the metal braces anchored to the floor and locked his wheels in with a metallic thunk.

Fighting wind and gravity, Revan struggled to keep the damaged ship level as he took it down. Seconds before they touched ground, a blast of wind grabbed the *Ebon Hawk* and pitched it hard to starboard. Revan jammed the stick to port, desperately trying to keep the ship from flipping over. It slammed into the snow bank at a forty-five degree angle, carving a fifty-meter-long trench in the powder before finally coming to rest.

Looking through the small cockpit window, Revan could see nothing but blue-white flakes; the entire front half of the ship was buried in the drift. But the sensors indicated that, apart from the already damaged landing gear, the *Hawk* had survived relatively unscathed. More importantly, so had its passengers.

Revan carefully unbuckled his safety belt, knowing he would have bruises where the straps had dug into him during the collision. Beside him, Canderous was doing the same. T3 simply unlocked his wheels from the braces and rolled free.

FIGHTING WIND AND GRAVITY, REVAN STRUGGLED TO KEEP THE DAMAGED SHIP LEVEL AS HE TOOK IT DOWN.

"I guess sometimes it's not so bad being a droid," Canderous groaned as he stood up, rubbing his right shoulder with his left hand.

"You mean like when you're marching through a blizzard?" Revan asked. "This snowdrift's at least five kilometers from the camp site."

Canderous only grunted in reply.

While the big Mandalorian gathered the gear and supplies for their trek from the cargo hold, Revan and T3 ran diagnostics on the *Hawk* to determine the full extent of the damage.

"Doesn't look too bad," Revan commented when they were done. "Think you can fix it up while we head off to the camp?"

T3 beeped twice.

"It's going to be hard for you to keep up out there in the snow," Revan reminded him. "Besides, someone has to stay and guard the ship."

The astromech reluctantly whistled his consent.

"You get started on repairs; I'll go give Canderous a hand."

It took them almost an hour before they were ready to venture out into the frigid wasteland. They were bundled up head to toe in thick winter garb: snowpants, hooded jackets, scarves, goggles, heavy boots and fur-lined gloves–all of it white to provide camouflage in case they ran into trouble.

Canderous had armed himself with a heavy repeating blaster carbine. He offered a similar weapon to Revan, but the Jedi shook his head.

"You don't want to be swinging that lightsaber around when we get to the camp," Canderous said. "Jedi aren't too popular out here."

Revan frowned, then nodded. He knew Canderous had a point, but he didn't relish

the idea of lugging the massive gun along. He picked up a pair of blaster pistols. "I'll get by with these," he said, sliding them into the straps on either hip.

"Suit yourself," Canderous said with a shrug. Then he added, "When we get to the camp, let me do the talking. Remember: these are my people."

"I can live with that," Revan said, hitting the switch to lower the cargo hold's loading ramp. "But if we're going to get there before dark, we'd better get moving."

They maneuvered the hoversled they had loaded up with supplies down the ramp and out into the raging blizzard. The howling wind threatened to knock them off their feet and made conversation almost impossible. The swirling snow almost blinded them, but Revan had entered the camp's coordinates on a portable locator to keep them on track, and he used hand gestures to communicate their route to Canderous. The heavy layers of clothing made the subzero conditions bearable; the hard labor of trudging through the snow over uneven terrain helped warm them up, too.

After almost two hours of slow progress, Revan saw the dim outline of a small mountain ahead of them. He signaled to Canderous, indicating that the camp was on the other side. The Mandalorian nodded, and signaled back that they needed to step up the pace. Revan nodded his agreement. The light around them was fading as Rekkiad's sun–invisible through the storm–slowly set. The last thing they needed was to have to press on in total darkness.

As they skirted around the base of the mountain and reached the leeward side, the wind died to almost nothing. It was not long before they could see the soft glow of lights from the camp.

Gradually, more details of the camp came into view. There were roughly a dozen small tents set up only a few meters away from a sheer wall of ice at the mountain's base. Set away from the tents was a roughly-constructed shack; Revan noticed a pair of generators hooked up to it, no doubt to provide power and heat, and he guessed it doubled as a meeting room and a supply center for any stores that would suffer if left out in the cold.

AS PART OF THE TERMS OF THE SURRENDER, HE'D ORDERED THE MANDALORIANS TO DISASSEMBLE THEIR INFAMOUS BASILISK WAR-DROIDS–GREAT METAL BEASTS THAT THE MANDALORIANS OFTEN RODE INTO COMBAT.

Several sleds were scattered amongst the tents, some laden with supplies, others empty. On the far side of the camp were four large, tarp-covered mounds. Revan's heart sank.

As part of the terms of the surrender, he'd ordered the Mandalorians to disassemble their infamous basilisk war-droids—great metal beasts that the Mandalorians often rode into combat. Judging by the size of the covered objects, and by whatever hints of their shape were not obscured by the tarps, some of the defeated had chosen to ignore his decree.

"One more step and we paint the snow with your brains!" a voice shouted out.

Four sentries rose up into view from behind the drifts, two on either side of Revan and Canderous. Dressed in heavy cold-weather clothes of mostly blues, golds, and browns, they were armed with blaster rifles, which they had carefully trained on the interlopers.

"Lay down your weapons and identify yourselves!" The speaker—a male—was the sentry closest to Revan on his left.

Out of the corner of his eye, the Jedi could see that Canderous was holding his ground, careful to avoid any sudden movement but not making any effort to obey the order. Revan decided the smart thing to do would be to follow his lead.

"My name is Canderous of Clan Ordo," the big man shouted. "And I don't lay down my weapons for anyone!"

From the stunned silence, it was clear his name had got their attention.

"How do we know you're really Canderous?" one of the other sentries demanded. This was also a man's voice, deeper than the first.

"Well, Edric," Canderous replied, "I could punch you in the face until I straightened out that crooked beak of yours, but we'd probably all freeze to death before I finished."

The sentry barked out a laugh, slung his gun over his shoulder, threw his arms wide, and ran to enclose Canderous in a fierce hug. "It's good to see you again, brother!" he shouted.

Revan was relieved to see that the other sentries had also lowered their weapons. They came forward to form a tight circle





around Canderous as they clasped his hands, slapped him on the back, and offered loud traditional greetings in Mando'a.

After a few minutes, the one Canderous had called Edric spoke up again.

"Let's get you and your friend out of the cold," he said in Basic. "Leave your sled; we'll have someone else come get it."

The other three sentries stayed at their post as Edric led Revan and Canderous through the camp toward the supply shack in the center. As they passed the tents, heads poked out to see what was happening; in no time, a small crowd had grown in the newcomers' wake. Revan could hear a buzz of excitement building, but his Mando'a was too rusty, and he couldn't pick out what was being said.

At the door of the building, Edric stamped his boots clear of snow before going inside; his guests did the same.

The first thing Revan noticed was the warmth. His goggles fogged up, and he was only too happy to remove them to get a better view of the interior.

As he had suspected, the shack served as both supply hut and meeting room. There were seven or eight Mandalorians already inside the building, lounging among the crates and packages, using them as makeshift furniture. In one corner, there was a massive pile of coats, scarves, and gloves. Edric was already stripping off his cold-weather gear and tossing it on the pile. Revan quickly and gratefully followed suit.

Canderous didn't have a chance to do the same. The instant he removed his goggles and unzipped his hood to expose his face, he was swarmed. Another round of traditional Mando'a greetings rose up from the well-wishers, and Revan couldn't help but notice the pure joy on his friend's face as he was reunited with the other members of his clan.

One of the things Revan had always admired about the Mandalorians, even as he'd fought them, was their loyalty. The ties that held a clan together went beyond friendship and even family; it was an essential part of the culture, ingrained in children from the day they were born or adopted into the clan.

Not wanting to detract from the moment, he stood a respectful distance away. He was just beginning to wonder how much longer the celebratory reception would continue, when the door swung open and a tall, broad-shouldered figure forced its way into the room.

The door slammed shut, and everything went silent. Nobody spoke as the figure peeled away the layers of clothing, revealing the face of an attractive woman. She had olive skin, and her straight, shoulder-length, black hair was streaked with purple and red highlights. Her high, sharp cheekbones were tattooed with intricate blue swirls. Her eyes were also blue, but so pale they looked like shards of ice.

Unlike everyone else they had come across, she didn't rush over to greet Canderous. Instead, she glared at him without saying a word.

"*Su cuy'gar,* Canderous," she finally said.

It was a common Mandalorian greeting, but something about the way she said it made Revan think the literal translation of the words–"So you're still alive"–was closer to her true intent.

"*Su cuy'gar,* Veela," he replied softly.



She took a step toward him, then snapped her head to the side to stare at Revan. She was tall enough to look him in the eye.

Without looking back at Canderous, she asked him in Mando'a, "Do you want me to speak Basic so the Outsider can understand us?"

"I understand well enough," Revan replied in her native tongue.

Veela arched her eyebrow in mild surprise, then turned her attention back to Canderous. "What are you doing here?"

"Is that any way to greet a clan-brother?" Canderous asked.

"Are you still my clan-brother? You left us after the war. You deserted Clan Ordo to become a mercenary."

"There was no Clan Ordo after the war," Canderous snapped back at her. "Tegris was dead. We had no leader. We were scattered. Broken. Defeated. I wasn't the only one who left."

"We heard you were working for the Jedi," Veela said, her voice low and hateful.

In the silence that followed, the sentry called Edric spoke up. "*Cin vhetin,*" he said, and there was a general murmur of agreement from the others in the room.

The literal translation of the phrase was "driven snow"—appropriate, given the conditions outside. But Revan knew that the true meaning of the phrase was closer to "The past is in the past." The Mandalorians believed that once you took up the arms and armor of the clan, your past was irrelevant. Edric was saying that whatever Canderous had done over the past few years was irrelevant now that he had returned.

From Veela's expression, it was difficult to say if she agreed with him. But she let the matter of Canderous's past drop.

"I'm the leader of this clan now," she insisted. "I still have a right to know why you're here."

"To help Clan Ordo find Mandalore's Mask."

Veela tilted her head to the side, as if getting a different angle might help her see whether Canderous was being completely honest with her.

"And what about this outsider?" she asked, pointing to Revan.

"He is my friend. My brother. He will help us in our search."

"Do you have a name, outsider?" Veela asked.

"His name is Avner," Canderous said, cutting Revan off. "He's a mercenary. We met while I was working for Davik Kang."

"You can't speak for yourself?" she asked, still focused on Revan. "I thought you understood Mando'a. Am I going too fast for you?"

"I understand," Revan answered. "You speak well."

There was a gasp from the crowd, followed by the sound of stifled, nervous laughter.

Revan knew full well the insult he had given. The Mandalorians were warriors; they had nothing but contempt for diplomats and politicians. They valued actions over words, and he'd just implied that Veela was all talk.

"Brother Canderous vouched for you, so you can stay," Veela said through clenched teeth. "But if you betray us, I'll kill you. If your weakness causes one of my people to get hurt, I'll kill you. If you slow us down, I'll kill you. Is that clear?"

"Wait... what was that second one again? Maybe I should write this down."

There was another round of stifled laughter. Veela pretended not to hear it as she turned back to Canderous. "Welcome home, Brother," she said flatly.

She grabbed her winter gear, quickly threw it back on, and left without saying another word. Once she was gone, the others in the room seemed to relax.

Revan motioned to Canderous, calling him over to join him in the corner before he was swallowed up in a crowd of old friends.

"Avner?" he whispered in Basic. "That's the best name you could come up with?"

"What's wrong with Avner?"

"You just rearranged the letters in Revan."

"Relax. Nobody out here's going to–" Canderous stopped abruptly as he noticed Edric ambling toward them.

"Don't judge Veela too harshly," the sentry said, misinterpreting their hushed dialog. "She's a good leader, but she has a temper. He looked at Revan. "You should remember that the next time you provoke her."

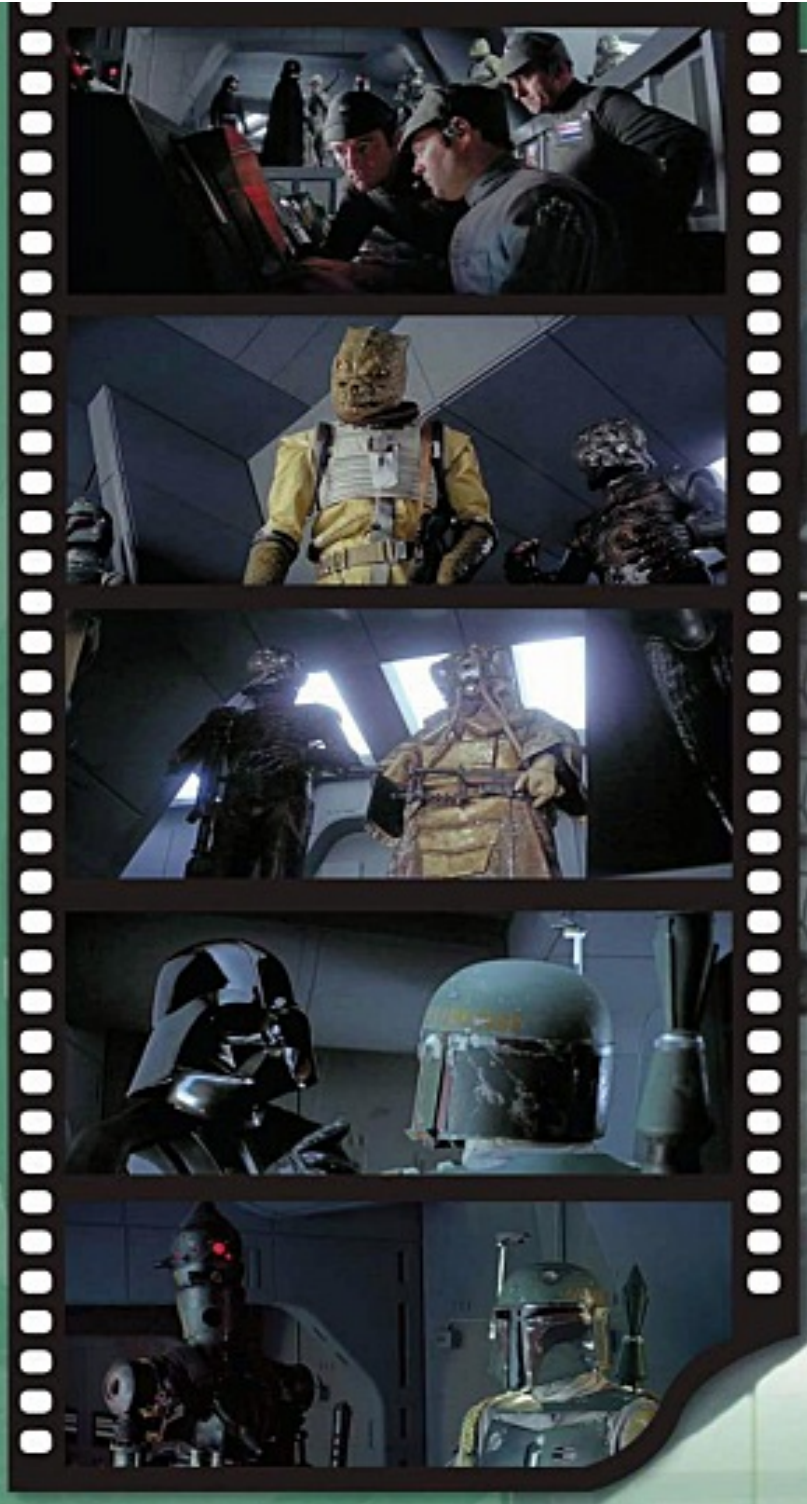
"I just got caught in the middle," Revan protested. "Canderous is the one she's really mad at. I get the sense you two have a history."

"You could say that," the big man admitted. "She's my wife."

"Brother Canderous vouched for you, so you can stay," Veela said through clenched teeth. "But if you betray us, I'll kill you. If your weakness causes one of my people to get hurt, I'll kill you. If you slow us down, I'll kill you. Is that clear?"

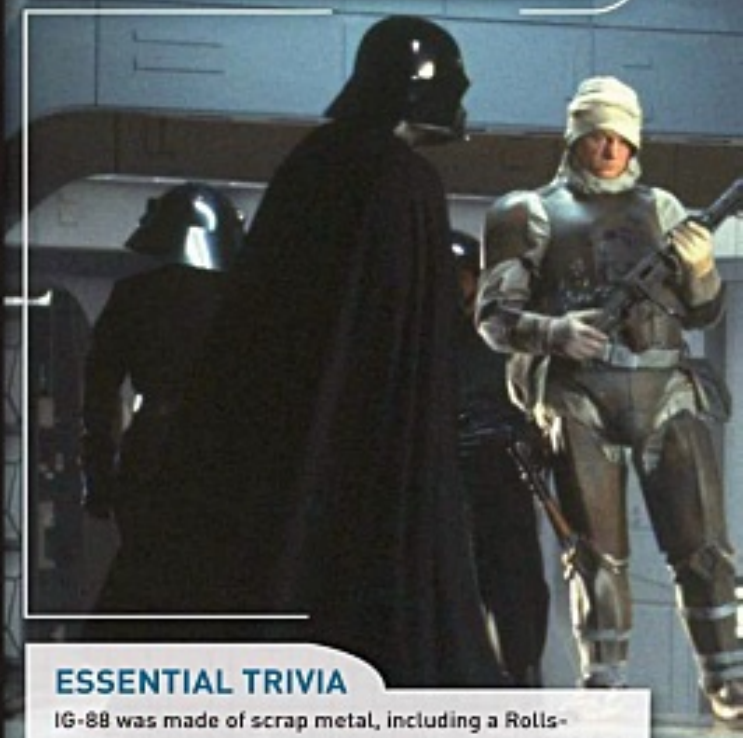
EXPANDED UNIVERSE

Star Wars: The Old Republic: Revan is on sale from October 18



CLASSIC MOMENT

STAR WARS: EPISODE V *THE EMPIRE STRIKES BACK* • DVD CHAPTER 30



ESSENTIAL TRIVIA

IG-88 was made of scrap metal, including a Rolls-Royce Derwent jet engine burner as his head. Dengar's armor was made of repainted stormtrooper and snowtrooper armor. The eyes of Zuckuss' costume were covered in bubble wrap packing material.

ESSENTIAL TRIVIA

As we see from the script, the appearance of many of the assembled bounty hunters evolved into what we see on screen. Bossk's appearance in the script is very different from the reptilian Trandoshan he became, Zuckuss was made an alien instead of a human, and the droid 4-LOM's appearance was fleshed out from the vague description on the page.

WHY IT'S A CLASSIC

Before this scene, we'd heard of bounty hunters pursuing Han Solo for the price on his head and even met the ill-fated and slightly inept Greedo, but this scene was our first introduction to the bounty hunter elite. Among those bounty hunters of course was Boba Fett, who went on to become one of *Star Wars*' most popular and enduring characters in the Expanded Universe. Bounty hunters represent the grittier, seamier side of the *Star Wars* universe, and as we see here, despite Admiral Piett's disdain for them, even the ruthlessly efficient, all-powerful Empire has its uses for them. It's notable in this scene that Vader singles out Fett to remind him there should be "No disintegrations." Fett's fearsome reputation clearly precedes him, and it's no doubt one of the reasons Fett became such a fan favorite.

INT. VADER'S STAR DESTROYER—BRIDGE—CONTROL DECK

Vader stands in the back control area of his ship's bridge with a motley group of men and creatures. Admiral Piett and two controllers stand at the front of the bridge and watch the group with scorn.

PIETT: Bounty hunters. We don't need that scum.

WORDS: NEIL EDWARDS

"NO DISINTEGRATIONS!"



WHAT THEY SAID

"It was fun being able to introduce these bounty hunters into the series. In some of the original stories and in the original struggling with the screenplays, the bounty hunters played a more important role until they pretty much got written out of *A New Hope*. So it was fun to be able to get them back into this film. They became the critical plot point with Han Solo. It had been set up in *A New Hope* with the Jabba the Hutt scene, but I was never really able to continue that story."
George Lucas, *Star Wars*: Episode V *The Empire Strikes Back* DVD audio commentary

SCRIPT (1980)

FIRST CONTROLLER: Yes, sir.

PIETT: Those Rebels won't escape us.

A Second Controller interrupts.

SECOND CONTROLLER: Sir, we have a priority signal from the Star Destroyer *Avenger*.

PIETT: Right.

The group standing before Vader is a bizarre array of galactic fortune hunters: there is Bossk, a slimy, tentacled monster with two huge, bloodshot eyes in a soft baggy face; Zuckuss and Dengar, two battle-scarred, mangy human types; IG-88, a battered, tarnished chrome war droid; 4-LOM, a bounty hunter; and Boba Fett, a man in a weapon-covered armored spacesuit.

VADER: There will be a substantial reward for the one who finds the *Millennium Falcon*. You are free to use any methods necessary, but I want them alive. No disintegrations.

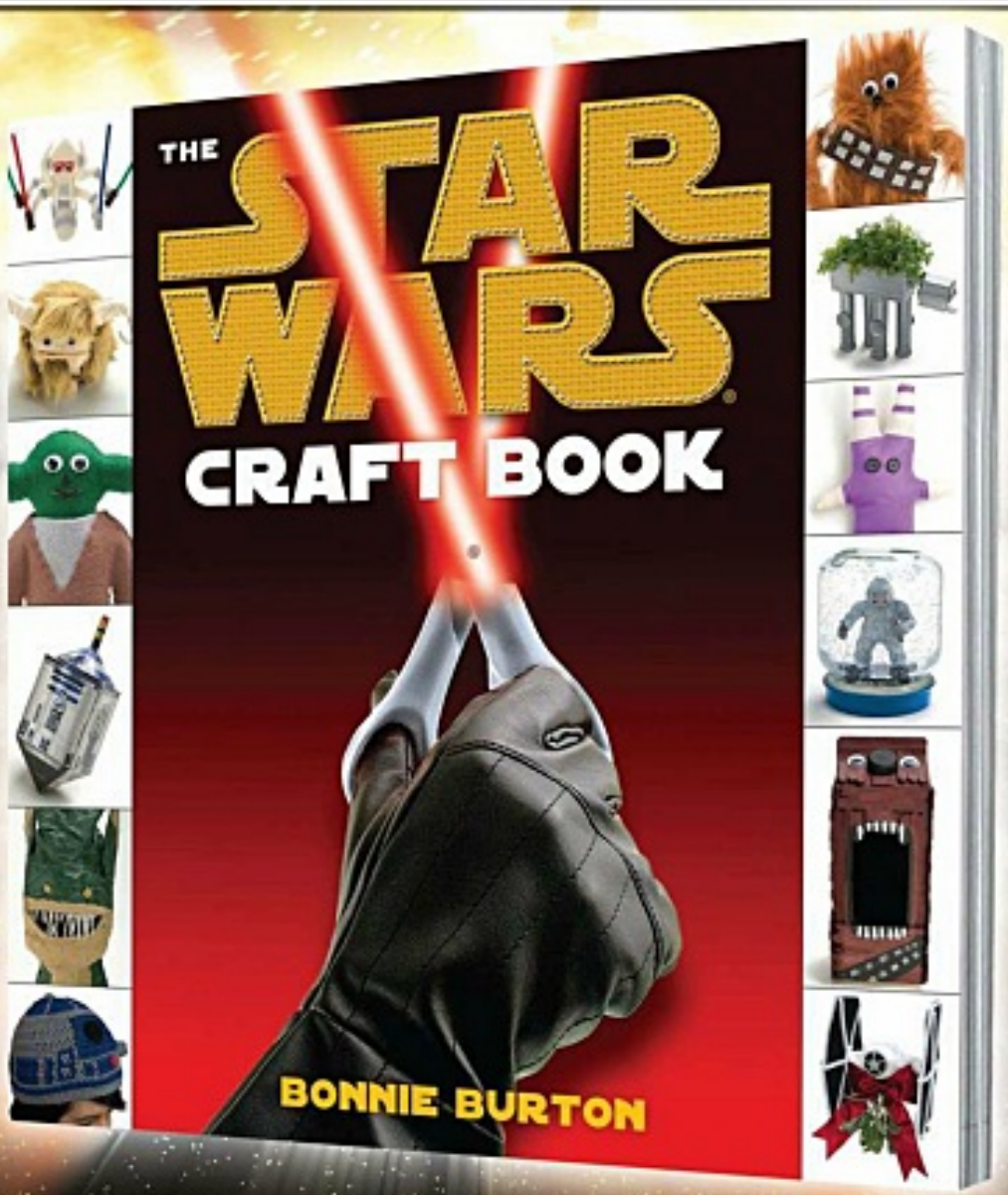
BOBA FETT: As you wish.

At that moment, Admiral Piett approaches Vader in a rush of excitement.

PIETT: Lord Vader! My Lord, we have them.

NEXT TIME: VOTE OF NO CONFIDENCE

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78 BOOKS
Luke Skywalker and his son Ben face the deadly Abeloth in *Fate of the Jedi: Ascension*, and *How to Speak Wookiee* teaches you how to get by in Shyriiwook!

79 ASK LOBOT
Leland Y. Chee returns from Cloud City with the answers to all your questions, including Jedi mind-tricks, AT-AT landing craft, and clone troopers' equipment.

90 BANTHA TRACKS
For the fans, by the fans!

94 BOUNTY HUNTERS
Meet the stars, show the evidence, win the Bounty!

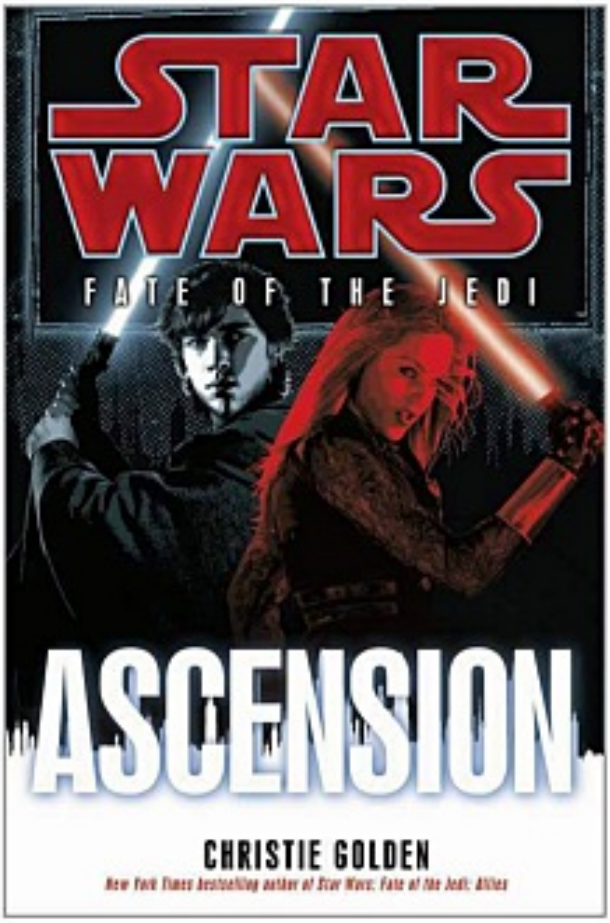
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"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."

BOOKS

PREPARE FOR ASCENSION



EVENTS KICK INTO OVERDRIVE IN THE PENULTIMATE CHAPTER OF FATE OF THE JEDI WORDS: DANIEL WALLACE

Ascension is the eighth installment of the nine-book Fate of the Jedi series, and tensions are reaching peak levels in preparation for the ultimate showdown between the Jedi and their enemies. But things have never been easy for the Jedi, and this time they're facing foes on multiple fronts—each of them possessing the power to destroy Luke Skywalker's reformed Jedi Order.

Foremost among the dangers is the quest by Luke and his son Ben to stop the dark side entity Abeloth. "I think it's pretty safe to say that Abeloth could be the most dangerous foe Luke has gone up against," says writer Christie Golden. "She's ancient, she's steeped in the dark side, and she's at once powerfully intelligent and primal. Abeloth is really, really going to shake things up, and Luke and Ben aren't the only ones who have to worry."

Elsewhere, the galaxy is reacting to the reemergence of an ancient and notorious order of evil. The Lost Tribe of the Sith has a few sympathetic members—particularly Vestara Khai—but the Sith culture of manipulation has poisoned even the strongest familial bonds. "What's so intriguing to me is the love, pride, suspicion, rebellion, hatred, cruelty, and kindness all rolled up into one very messy package," says Golden. "It's all tied up with the exquisite formality of Lost Tribe behavior."

Can something as complicated as the bond between Vestara Khai and her father, Gavar Khai, ever be resolved? In *Conviction*, book seven of Fate of the Jedi, author Aaron Allston included scenes in which a deeply broken Vestara tried to reach out to a father she never understood. "When Aaron told me of his decision to have Vestara write 'letters' to a fictitious version of her father, my heart just hurt," admits Golden. "That poor, tormented kid. Choices will be made in *Ascension*, and the results might be unexpected."

> "I think it's pretty safe to say that Abeloth could be the most dangerous foe Luke has gone up against." — Christie Golden

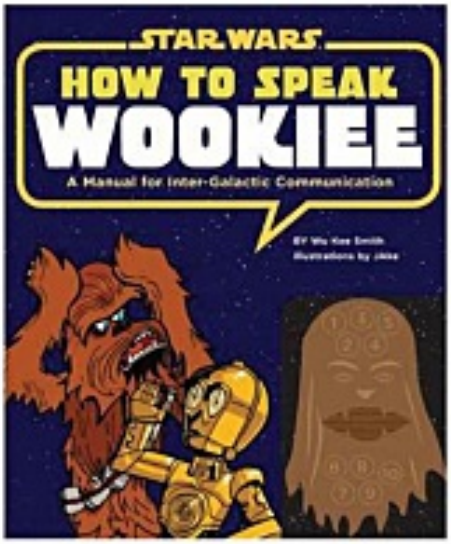
Closer to home, the capital of the galaxy is far from secure. The Jedi have reluctantly seized control of the government, a responsibility for which they are poorly suited. Says Golden, "They're going to face the worst monster of all—bureaucracy! Seriously, the Jedi are out of their element trying to ride something like this. Fortunately they have allies, but they also have enemies. We're going to see quite a bit more of the conspiracy in this book."

The biggest enemy on the homefront is Natasi Daala, the former Imperial admiral and recently-deposed leader of the Galactic Alliance. Daala isn't one to take defeat lightly, and her plan for a return to power will bring mayhem in its wake. Golden confesses to loving Daala for her deeply-flawed idealism. "As a writer, some of the best advice I've ever been able to give is 'give your heroes flaws and your enemies virtues,'" she says. "When it comes to Daala, she has flipped back and forth between the two. She's got some prejudices like most people, but she certainly hasn't fallen prey to obsession. She's a very passionate woman who cares deeply about what she's entrusted with. In a way, she's almost the classic tragic hero, falling prey to hubris. And that makes her really fun to write."

Want to see which players are still standing prior to Fate of the Jedi's conclusion in June of 2012? Pick up *Ascension* beginning August 16.

RUGH-RUGH ARGHRUGHRUGH?

IT WILL ALL MAKE SENSE WITH *HOW TO SPEAK WOOKIEE*...



Planning a trip to the Wookiee homeworld of Kashyyyk? Or maybe you've been partnered with a Wookiee co-worker and need to make small talk without risking your arms being pulled from their sockets? *How to Speak Wookiee: A Manual for Inter-Galactic Communication* is here to rescue you, providing handy Wookiee translations even if you don't know a bowcaster from a bowling ball.

How to Speak Wookiee features a built-in sound board which plays back ten samples of the Wookiee language of Shyriiwook, as spoken by Chewbacca himself. Chronicle Books editor Emily Haynes explains that the concept grew out of a different pop-culture phenomenon, but one that has a similarly garbled vocabulary.

"Steve Mockus, another Chronicle editor, came up with the idea behind *How to Speak Zombie*," she explains. It was a big hit with zombie fans, and we started to think of what else we could do with the sound format. Wookiees were a natural choice! They're very well known, loud, and completely unintelligible. A perfect candidate for a 'How to Speak' book."

With *How to Speak Wookiee* you'll be armed with appropriate phrases for use in places like the office, in a restaurant, or when riding public transportation. Here are two social situations featured in the book and a sampling of Wookiee phrases which may come in handy:

At an art museum: Wookiees place great value on artistic innovation and self-expression. The work of several major Wookiee artists can be found in museums all over the galaxy, including in the Metropolitan Museum of Coruscant. All you need are a few key phrases to hold your own in artistic discussions with Wookiees:



Rwwah-oh-oh ahhhgh: "That's so postmodern."

Graaaaaaahrowow: "Conceptually ambitious and flawlessly executed."

On the ski slopes: With their thick, luxurious fur coats, Wookiees don't need to worry about purchasing expensive jackets and snowsuits. Add to this their love of zooming down a snowy hill—so similar to the rush of jumping into hyperspace—and you can see why Wookiees have become regulars at ski resorts from Hoth to the Frozen Moon of Improcco. Enjoy (and survive) a day playing ski bunny in the tundra with a few Wookiee pals by drawing on a selection of often-used Wookiee terms:

Woouah arhhh-rh: "Meet me at the ski lift!"

Rhhaaar raawwwaaaoowww rah: "No, I don't want to jump off that cliff!"



ASK LOBOT

As related to Leland Y. Chee

What type of ship was used to land the enormous AT-ATs on Hoth?
Julian Willson via e-mail

The book *Inside the Worlds of Star Wars* established that the AT-ATs reached the planet via boxy-looking Y-86 Titan dropships, capable of carrying four AT-ATs and four AT-STs each. Unlike the Republic gunship dropships from *Attack of the Clones*, the Titan is fully enclosed. Versions of this craft were shown in various video games, including Force Commander and Empire at War. The "Imperial landing craft" depicted in the *Visionaries* comic meanwhile has a wedge-shaped design more reminiscent of a Star Destroyer.





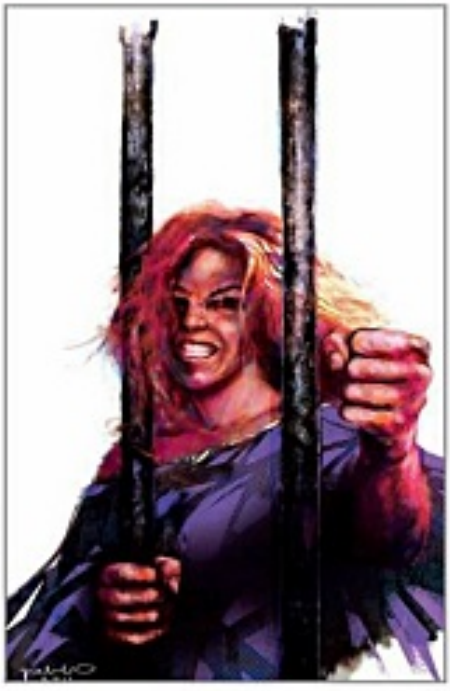
COMICS

LAST OF THE JEDI?

A JEDI SURVIVOR TRIES TO BEAT THE ODDS IN *DARK TIMES: OUT OF THE WILDERNESS* WORDS: DANIEL WALLACE



Cover art: Pablo Carrea



Cover art: Pablo Carrea

You've probably guessed from the name alone, but since *Dark Times* takes place soon after *Revenge of the Sith*, any Jedi who appears in the series shouldn't expect a sunny outcome. In previous issues, Jedi hero Dass Jennir survived Order 66 by becoming a fugitive, and in the new story arc "Out of the Wilderness" he finds himself pursued by the deadliest tracker of them all: Darth Vader. Says writer Mick Harrison, "Alone, there is no way Jennir can stand against the Empire."

Other parties are linked to their coming showdown, but unfortunately for Jennir, they aren't going to make his plight any easier. "It's 'all roads lead to Dass Jennir,'" jokes Harrison, reflecting on a storyline that pulls in a mysterious bounty hunter, his killer droid, and Jennir's former comrades from the smuggling ship *Uhumele*.

> **"Alone, there is no way Jennir can stand against the Empire." – Mick Harrison**

When these players converge, things are going to explode—and in the meantime, Jennir has other problems. These include Imperial patrols, a deceitful companion, and a band of desert raiders. Says Harrison, "It seems to be a recurring theme for Jennir that no good deed goes unpunished."

Artist Doug Wheatley is happy to get the chance to tackle one of *Star Wars*' most iconic characters—and one of the most challenging to illustrate. "Drawing Darth Vader, especially his helmet and mask, is like drawing a toaster," Wheatley explains. "By that, I mean that his mask doesn't change depending on his mood or what he's thinking. All that information comes from the context Mick puts him in and the dialogue he gives him. The visual language of *Star Wars* is as coherent as the English language to me."



Cover art: Mark A. Nelson

Speaking of Vader, his portrayal in "Out of the Wilderness" takes place between his tragic fall in *Revenge of the Sith* and the grim determination that he exhibits in the classic trilogy. Harrison says he blended both influences and also ensured that Vader's portrayal remained consistent with Haden Blackman's *Darth Vader and the Lost Command* (which is set just before "Out of the Wilderness" in the *Star Wars* timeline.)

"I think Vader has the capacity to be the badass we know he'll become," Harrison suggests, "but when he's around Palpatine his confidence is undermined. I wrote a sequence where Vader tells Palpatine something that catches him off guard. Because Palpatine is always two steps ahead of everybody



Interior Art: Douglas Wheatley

else, writing his reaction to unexpected news was fun, and the understated way in which Doug drew the sequence made it one of my favorite things we've done together."

Things may not lighten up for Dass Jennir in *Dark Times*, but giving up isn't in the job description of a Jedi, whether the Order exists or not. "Jennir's having to content himself with righting smaller wrongs, like saving individuals instead of the galaxy," Harrison says. "He's recognized the compromises he has made and is struggling to regain his moral heading. But the Empire has won a decisive victory, and the deck is stacked against him. The surviving Jedi are scattered and alone, and Dass Jennir's fate is still to be revealed."

END OF AN ALIAS

It can now be revealed: Mick Harrison and Welles Hartley, writers on the *Dark Times* and *Star Wars: Empire* comics series, are pen names for Dark Horse editor Randy Stradley.

Explains Stradley, "I started in this business as a writer and I wanted to continue to write, but over the years I became aware of an undercurrent of prejudice against editors who also wrote. So I thought I'd take that prejudice off the table and create a new persona."

That first persona became Hartley, under whose name Stradley wrote the popular Janek Sunber stories in *Empire*. And, even though Stradley had written *Star Wars* stories under his own name for years (including *Crimson Empire* and an issue of Marvel's *Star Wars* run), his experiment paid off. "Welles Hartley stories would get fan mail, Randy Stradley stories would not," he says. "So Welles stuck around."

Eventually "Mick Harrison" took Hartley's place, with Stradley even going so far as to enlist a friend to appear at San Diego Comic-Con wearing a Mick Harrison name badge. "Finally, Doug Wheatley convinced me that I should just spill the beans," admits Stradley. "I'm looking forward to stepping out of the shadows."

Cover Art: Pablo Correa

THE MIGHTY CHEWBACCA

CHEWIE'S PAST IS REVEALED IN THE NEWEST VOLUME OF *STAR WARS ADVENTURES*



Cover Art: Jennifer L. Meyer

From shaggy co-pilot of the *Millennium Falcon* to a hero of the Clone Wars, Chewbacca has become a star during multiple eras of *Star Wars* fandom. *Star Wars Adventures: Chewbacca and the Slavers of the Shadowlands* delivers a story sure to please both old-school and next-generation readers.

The story features the lush artwork of Jennifer L. Meyer, whose portfolio attracted the attention of Dark Horse Comics' vice president Randy Stradley at the 2010 San Diego Comic-Con International. From there, explains writer Chris Cerasi, "It was really a question of coming up with a story to match Jennifer's style, which is softer and more subtle. The one that I felt was the most fertile was a story of Chewbacca on Kashyyyk. I immediately knew a young Chewie would be the star, and the rest fell into place."

Wookiees have lifespans measured in centuries, and *Slavers of the Shadowlands* winds the clock back nearly 200 years from the original *Star Wars* movies to a time when an inexperienced Chewie and his friends ran into a gang of slavers in the perilous lower levels of their arboreal homeworld. That encounter, and Kashyyyk's bizarre ecosystem itself, is conveyed by Meyer in what Cerasi calls "some of the most unique art I've seen in a *Star Wars* story."

Meyer, who has illustrated children's books and card art (and who is currently working on comics for *Jim Henson's The Storyteller*), says she loved taking a naturalist's journey into the heart of an alien world. "It was fun to draw Wookiees, but also a challenge to make individuals in a group easy to distinguish at first glance. I was thrilled to contribute a few new creatures to the Wookiee homeworld, and I got a kick out of drawing all the Kashyyyk frogs!"

This 72-page digest-sized adventure goes on sale September 21.





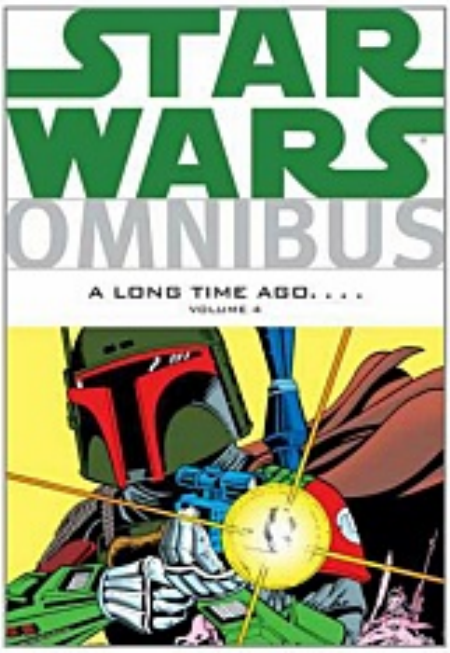
Art: Jennifer L. Meyer; Writer Chris Cerasi

MEET THE MANDALORIANS

THE NEWEST MARVEL COLLECTION COVERS THE *RETURN OF THE JEDI* ERA

A Mandalorian-helmeted warrior stares out from the cover of *Star Wars Omnibus: A Long Time Ago... Volume 4*. This collection of the classic and long out-of-print Marvel Comics *Star Wars* series includes issues #68-85, plus the four-issue miniseries that adapted *Return of the Jedi* for fans back in 1983.

Weighing in at well over 500 pages, the Omnibus features stories from writers Jo Duffy, Archie Goodwin, and David Michelinie, and the work of legendary comics artists including Al Williamson, Carmine Infantino, Ron Frenz, Kerry Gammill, and Klaus Janson. *Star Wars Omnibus: A Long Time Ago...Volume 4* goes on sale August 24.



Cover Art: Gene Day



ASK LOBOT

As related to Leland Y. Chee

***The Clone Wars* movie and *A New Hope* show how clones/stormtroopers are not resistant to the Jedi Mind Trick. Why didn't the Jedi use it against the clones when Order 66 was issued?**
Adam Clark via Star Wars Insider on Facebook

Using the Jedi mind trick requires concentration, which is impossible when it is your own troops that are turning against you. In most cases, the Jedi didn't realize what was happening until they were actually being fired upon. The clones also used numbers to their advantage, since it is nearly unheard of to mind-trick multiple targets.





ASK LOBOT

As related to Leland Y. Chee

What exactly is the thing that Republic Commando Scorch from the video game wears on his back, and what is the attachment on his gun?
Jared Wood via e-mail

Each of the Republic Commandos is armed with a DC-17m interchangeable combat weapons system. Being the team's explosives expert, Scorch favors the anti-armor attachment that you see at the front of his gun. This attachment fires an anti-armor charge in the form of canister-shaped physical ordnance. Scorch's backpack allows him to carry extra canisters, in addition to the pair of canisters he sometimes wears strapped to his thigh.



INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: CHRIS SPITALE

HASBRO

Vintage Figures

Premiering in June on toy shelves, will be Hasbro's third wave of vintage-style carded figures. These 3¾-inch, fully articulated action figures feature Jedi Knight Barriss Offee from *Attack of the Clones*, Han Solo (in Bespin outfit) from *The Empire Strikes Back*, Ewok medicine man Logray from *Return of the Jedi*, an ARC Trooper Commander, which comes with two different clone helmets and a unique "Expanded Universe" backer card, a Rebel fleet trooper from *A New Hope*, and Cantina alien Bom Vindin from *A New Hope*.



PLAYSKOOL HEROES

Little boys, big heroes! The new Playskool Heroes product line is designed especially for little ones who want all the fun and adventure of big-kid action figures. These preschool-friendly figures, vehicles, and playsets are perfectly sized for little hands and contain simple features that are easy for preschoolers to master. Several playsets in the line include a storybook based on the iconic heroes, featuring pre-school appropriate themes: friendship, loyalty, and working together. These age-appropriate storylines are meant to encourage youngsters' imaginations.



Star Wars Jedi Force Deluxe Vehicle Assortment

Now young Jedi Knights can protect the galaxy with their vehicles. Each set in the *Star Wars* Jedi Force Deluxe Vehicle assortment comes with two *Star Wars* figures and a vehicle equipped with launching projectiles and room for the figures inside the cockpit. The Starfighter set includes a Jedi starfighter vehicle with Anakin and R2-D2 characters, while the Hoth Adventure set features a snowspeeder vehicle with Luke Skywalker and Han Solo characters. Each set is sold separately at $19.99 each. They're available this Fall.





Star Wars Jedi Force Vehicle With Figure Assortment

Travel the surface of alien worlds with the "pull back and go" capability of these *Star Wars* Jedi Force vehicles. Each pack consists of one *Star Wars* Jedi Force figure and one Jedi Speeder vehicle. The range includes Anakin figure with BARC speeder vehicle, Obi-Wan figure with Freeco bike vehicle, and Luke figure with landspeeder vehicle; each will be sold separately at $11.99 starting this Fall.





***Star Wars* Jedi Force Figure 2-Pack Assortment**

These *Star Wars* Jedi Force two-packs. have figures that incorporate articulation, kid-friendly styling, and accessories, all at a preschool scale. Figures are compatible with all of the playsets and vehicles in the *Star Wars* Jedi Force product line. Figures include Han Solo and Chewbacca, Darth Vader and stormtrooper, R2-D2 and C-3PO, Luke and Yoda, Anakin and Jar Jar Binks, and Obi-Wan and Commander Cody pairs. Retail price for each two-pack is $5.99, and they'll be available in the Fall.



ATTAKUS

Attakus expands its new *Star Wars* Elite Collection this summer to include the 41st Elite Corps Kashyyyk trooper and Clone Commander Neyo. They join the existing Darth Vader, stormtrooper, and shadow trooper in the 1/10 scale statue series.



MIMOBOT

Mimoco's latest designer USB series 7 features Boba Fett (the *Return of the Jedi* version), Bossk, Han Solo in Carbonite, Lando Calrissian, and Princess Leia as bounty hunter Boushh, all in the unique MIMOBOT style. They will premiere at this year's San Diego Comic-Con International from July 21-24.



DISNEY

Disney/*Star Wars* Collector Pack 3 (Park Series #12)

Just in time for back to school comes the continuation of the popular Disney Collector Pack Miniature Series. It follows the same mix of characters and vehicles from the *Star Wars* saga, the Disney universe, and the revamped Star Tours attraction. Each pack comes randomly assorted with three characters, and retails for $5.95 per pack. They will be available this Fall at Walt Disney World in Florida and the Disneyland Resort in California. The total of 19 new characters and vehicles includes R2-D2, Yoda, C-3PO, Boba Fett, Chewbacca, Princess Leia, Luke Skywalker Jedi Knight, Han Solo, General Grievous, Darth Maul, Jedi Mickey, Stitch as Yoda, skytrooper, Aly San San, Starspeeder 1000, Naboo water speeder, Darth Vader with hover platform, and a seeker droid.



LEGO

Ewok Attack

From their treetop hideouts on the Forest Moon of Endor, Ewoks (or LEGO fans) build what they need to ambush the Imperial scout trooper on his speeder bike. This set includes three mini-figures and is made up of 166 LEGO pieces. It's suitable for ages 6 and up. The suggested retail price is $24.99 and the set will be available in August.



SIDESHOW

Figrin D'an Life-Size Bust

Sideshow's latest addition to its *Star Wars* life-size bust series is Figrin D'an, leader of the Bith cantina band the Modal Nodes in *A New Hope*. Capturing every detail of the kloo horn-playing frontman, each Figrin D'an bust is individually painted and finished. The retail price is $499.99; the bust will ship in the fourth quarter of 2011.

Figrin D'an 12-inch Figure

The first in a series of figures of the cantina's Modal Nodes, Sideshow is releasing a 1/6-scale fully articulated Figrin D'an with detailed kloo horn and fanfar instrument. The suggested price is $99.99 and the figure will ship around the third quarter of 2011.





TOPPS

Topps presents a new series of collectible *Star Wars* Dog Tags. Featuring characters from all six films, each tag comes with a character bio card. Available starting mid-August, they include randomly inserted and rare rainbow foil dog tags.





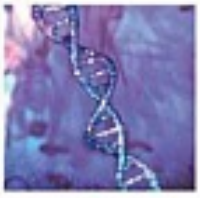
UNCLE MILTON

Uncle Milton *Star Wars* Science R2-D2 Microviewer

View specimens from the *Star Wars* universe with the R2-D2 Microviewer. Simply place the exclusive *Star Wars* specimens into the R2-D2 figurine and natural light illuminates the image in the viewfinder. With a triple lens magnifier, the Microviewer provides a close-up view of a slide or any object. Complete with 12 *Star Wars* specimens, the slides conveniently store inside R2-D2. The Microviewer is suitable for ages six and up. The suggested retail price is $19.99.

Uncle Milton *Star Wars* Science: Lightsaber Room Light Assortment

Create a unique Lightsaber Room Light featuring your favorite *Star Wars* character's hilt. Styles include: Luke Skywalker (green blade), Obi-Wan Kenobi (blue blade) or Darth Vader (red blade), each sold separately. During construction, kids can learn about the electronics that make a lightsaber work. The lightsaber light features sound effects and a wireless remote control. Suitable for ages 6 and up, it has a suggested retail price of $29.99 for each.







VOL 58

BANTHA TRACKS

BY THE FANS, FOR THE FANS.

FANS WHO MAKE A PARTY...

A PARTY

There are individuals in every crowd who know how to make an everyday occasion into a real party, and who know how to turn a party into an event that people will never forget.

When some of the faces in the crowd belong to *Star Wars* fans, the party is bound to become a day long remembered!

FLYING HIGH WITH THE FORCE

Thanks to Manny Mendoza and Oneal Rosero

At the 16th annual Philippine Hot Air Balloon Festival in February, a dark presence filled the skies to spectacular effect. Benoit Lambert of Belgium brought his Darth Vader balloon to fly in the festival, and the Philippine chapters of the 501st and Rebel Legions made the high-flying day even better.



Members of the 501st Outpost and Rebel Legion of the Philippines pose with Vader balloon owner and builder, Benoit Lambert (center back).



Balloons – and love – are in the air. Oneal Rosero and Regina Layug-Rosero pose near the Vader balloon, as it was being prepared to fly. The couple—both fans and active participants in the Philippine 501st Outpost—were days away from celebrating their first wedding anniversary.

The Vader balloon rose from Clark Air Base in Pampanga, about 62 miles (100 km) north of Manila.





Fans inside the Vader balloon basket before take-off.



"My son, Gage Anakin Boettcher, was so thrilled meeting one of his favorite people," writes Gage's father Glen Boettcher. Captain Rex, costumed by a member of the area 501st Legion, was at Discovery World in Wisconsin, along with other costumed *Star Wars* characters.



Local kids in homemade costumes of *The Clone Wars* characters helped other costumed fans add to the Force-charged atmosphere in the pre-game activities.

Star Wars with the Suns

Thanks to Jeramie McPeek.

What could make a pro basketball game even more exciting? *Star Wars* characters, of course! In February, members of the 501st Dune Sea Garrison, Rebel Legion, and Mando Mercs helped Phoenix Suns basketball fans celebrate their favorite team with a *Star Wars: The Clone Wars* night.



Photo by Barry Gossage.
More than 60 kids were invited out onto the court during a special halftime costume contest.



Star Wars characters marched out on the court to help kick off the player introductions.



A young fan poses with members of the Mando Mercs and the Rebel Legion, showing his allegiance to both his favorite teams: the Phoenix Suns and *Star Wars*.

Some Enchanted Evenings

Sometimes, the impromptu celebrations can be the best. One evening in London, immediately following a *Raiders of the Lost Ark* screening and presentation, *Raiders* and *Star Wars* producer Robert Watts joined fans Dave Tree, and Ruth and Mark Newbold, at the Road to the Crown Inn.

"We chatted until 2am about life, the universe, and everything," remembers Mark Newbold. "This photo of Robert and Ruth was taken at the Inn, which incidentally does the best steak and kidney pie I've ever had."





Galactic Knights

Thanks to Daryl Tebbutt.

The Galactic Knights, a *Star Wars* costuming group based in the U.K., added its own special brand of atmosphere and excitement to the *SFX* Weekender show. More than 20 characters patrolled the halls and provided escorts for special guests at the magazine's annual event.



CKS: BY THE FAN



Star Wars characters started out the game with a parade on the field with all three Reds' mascots, as well as the Cleveland Indians' mascot.

"Even the mascots got into the *Star Wars* way of things by having a lightsaber duel on the field," reports Brian Pauley, event coordinator for the 501st and Rebel Legions in Ohio. "After the third inning, the characters entertained the crowd of over 38,000 with a dance-off on top of the Reds' dugout to disco *Star Wars*." Pauley reports that the characters also posed with fans to help raise money for the charity.

Dancing in the Dugout

Thanks to Brian Pauley Working together, the Great Lakes Base of the Rebel Legion and the Ohio Garrison of the 501st Legion helped the Cincinnati Reds raise money for the Reds Community Fund (RCF), which helps at-risk kids throughout the greater Cincinnati area.





Ice Cream Clones at Montefiore Hospital's "Stomp Out Sarcoma" fundraising walk in New York. *Photo thanks to Steve Iervolino.*



Sarah Summers shows her Star Wars heart by sneaking a kiss with trooper Thomas Durbin at the Peoria Chief's baseball game in Illinois. Photo by Janine Jender.



SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129

Best Party Ever

"*The Clone Wars* animated series on Cartoon Network has been a big hit with all *Star Wars* fans, especially the kids," writes Mark Berschens of the Golden Gate Garrison in northern California. Closer to home, Berschens clone trooper, "DRAA," was also a huge hit at young Jackson's fifth birthday party. "All of his friends were wearing *Star Wars* costumes," recalls Berschens. "Jackson (in the Darth Vader costume) was so excited when DRAA showed up. He said it was his best birthday ever!"



Best Defense

Members of the Jedi Order add photographic fun to a commemorative event at the Japan Self-Defense Force Base in Osaka. *Photo submitted by Okitsugu Kado.*



"The Great Lakes Garrison's mascot Piggy offered to help carve the "Hansicle" with his vibro-ax," says Jon Leopold, who also supplied the photo.

Lumberjacks of *Star Wars*

Thanks to Jon "Blasty" Leopold.

The Muskegon Lumberjacks had their 4th annual *Star Wars* night in December. "Under the guidance of event coordinator Michael G. Karp, almost 40 characters representing the Great Lakes Garrison (501st), Great Lakes Base (Rebel Legion), and Mando Mercs invaded L.C. Walker Arena," reports Jon "Blasty" Leopold. "The groups raised over $1,000 for the Special Olympics of Michigan."

Leopold reports that the funds were raised from the combined clubs' photo booth, "blaster range," a miniature golf game through a Death Star trench, selling patches, and a "nice donation" from the Mando Mercs. Darth Vader dropped the ceremonial puck, and the Republic Commandos of Delta Squad sang the National Anthem.

In addition to all the costumed *Star Wars* fun at the show, Leopold says The Food Network was there too, filming for its new show *Ice Brigade*.

"They delivered a life-size Han in Carbonite ice sculpture, which was on display outside the arena as fans arrived at the game," says Leopold. "It was wheeled out on the ice during the first intermission by Boba Fett and two stormtroopers."

All the costumers, with event coordinator Michael "Ripcode" Karp laying down front and center. Photo by Kelli Hepler



Kids touch the icy Han sculpture outside, it was created by The Food Network for *Ice Brigade*. "You can even see the freshly fallen snow that was on the 'carbon-ice,'" writes Leopold. Photos by Terry J. Sabo.



Who You Gonna' Call?

Thanks to Ryan McKinley

Every clone loves a parade. Members of the Jedi OKC fan club brought in the special forces for the Oklahoma City "Ghouls Gone Wild Parade," an annual Halloween nighttime event.

"We try to do something different for the parade each year," writes Ryan McKinley. "This year, we created six giant lanterns that we called 'Ghost-Troopers.'"

The seven-foot-tall fabric lanterns presented an artistic depiction of stormtroopers on front and back. Each was lit from the inside with a white light that allowed the crowds to see the ghostly troopers from blocks away.

"The photo was taken with the club in the daylight," writes McKinley, "but you should see these things at night!"

MORE THAN A PARTY

No one can dispute that the *Star Wars* fans we write about in *Bantha Tracks* are experts at having fun, and at helping the people around them have a heck of a good time as well.

But just as important is how much support fan groups give and how much money they unselfishly raise for charities in their communities and worldwide through their hard work, long hours, and creativity.

Recently, I corresponded with Scott Allen, the 501st Legion Charity Liaison for 2011. Allen's responsibilities include working with the charities that the Garrisons and Outposts support, trying to gather charity-related information for the entire worldwide Legion.

"We do so many charity events and raise quite a bit each year directly for charities, as well as indirectly, by appearing at many events to help promote awareness," says Allen. He also seeks to promote the Legion to charities where there may be a good fit for future events.

In 2009, Allen created a charity tracking spreadsheet, to record both direct and indirect funds reported by the Garrisons and Outposts.

"We probably had about 30 to 40 of all Garrisons reporting at first," recalls Allen. There are currently 84 Garrisons and Outposts around the world.

"Direct" funds are easy to understand: money members collect themselves through their service, and send to charities. "Indirect" amounts are better understood with an example. "If we attend a walk for autism and they raise $20,000, and we were promoted in advance as a reason to come to the walk, we indirectly helped to raise that $20K," Allen says. "In my opinion, it's another way for people to realize how much we do each year."

And just how much does the worldwide 501st Legion raise? In 2010, it amounted to more than $300,000 directly, and $3 million indirectly for charitable causes.

"And this says nothing of the events we do for Make-A-Wish and others, where there are no funds raised," adds Allen, "but we still intend to champion these very worthy causes."

Allen estimates that even these staggeringly impressive numbers were achieved with an estimated 40% of the Garrisons not yet reporting in. In 2011, Allen plans to add the total number of hours contributed, and total number of troops in attendance to his spreadsheet, so they can also state the number of hours donated.

The world can be a tough place to live for many. But with the awe-inspiring generosity of the 501st Legion and other *Star Wars* fan groups, I know that I am inspired to help make the world a better place.

Get in Tracks!

Mary Franklin

Editor
Bantha Tracks

BANTHA TRACKS

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My son Cameron (who is 9 years old) is a huge Ahsoka Tano/Ashley Eckstein fan. I take Cam to *Star Wars* Weekends at Disney every year, and this past year we got to go *Star Wars* Celebration V. All Cam has ever wanted to do was meet Ashley in person, but we've never gotten the opportunity. Ashley's mother-in-law works at Bentley Elementary, where Cam goes to school. He's always told her how much he loves Ahsoka, and that one day he hoped to meet Ashley. Recently, while Cam was in class, Ms. Eckstein called Cameron out of the classroom and into the hallway. To his surprise, he was greeted by Ashley and her husband David Eckstein (who played for the San Diego Padres)! She had a card that was signed, "To My Skyguy Cameron!" It was a dream come true for Cameron, and he still talks about it to this day. Thanks to Ashley, David and Ms. Eckstein!

Paul Arterbury, Orlando, Florida



A NEW BREED OF HERO

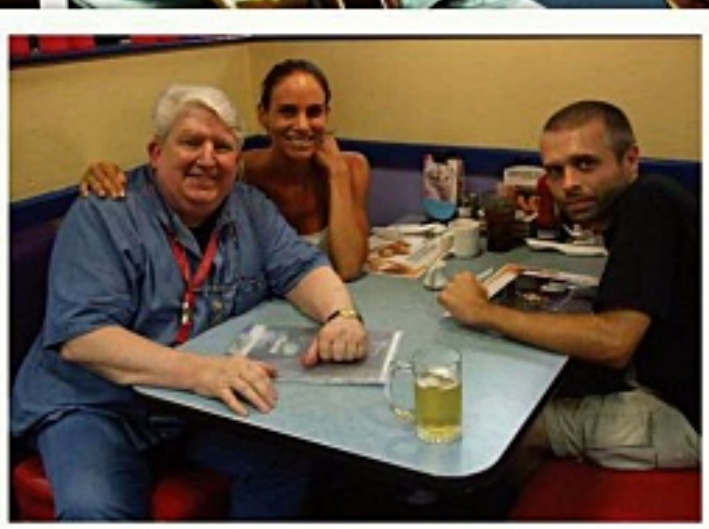
My son and I had the privilege of meeting The Maker before the 30th anniversary screening of *The Empire Strikes Back* at the Field Museum in Chicago. George Lucas signed a picture from *A New Hope* for me, and a *Howard the Duck* DVD for my son. He also was kind enough to take a picture with my son. My son is four, but he knows George as the guy that makes all his toys. He was on Cloud Nine. Thanks, George!

Mark Barbian, via email

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IMPERIAL SURPRISES

My name is Brad Shue, a member of Garrison Tyranus of the 501st Legion. While taking a brief break from being escort for Lord Vader, Julian Glover (General Veers) was kind enough to take a moment to pose for a photo with me, taken by my wife Heather. Mr. Glover was an incredibly nice guy, and it was one of the biggest highlights of Celebration V for me!

My wife and I also had the honor to have Chris Muncke (Captain Khurgee) sit with us at Denny's on the last night of Celebration V. Chris made a special trip to Denny's just to sign autographs for 501st Legion members. He has to be one of the nicest guys I've ever met. What a great way to end an amazing Celebration!

Brad Shue, TI-7629, 501st Legion, Virginia

CHEWIE, IS THAT YOU?

I live in Queen Creek, Arizona. Recently, I was lucky enough to meet the man who played one of my favorite characters in *Star Wars*: Chewbacca! Peter Mayhew was at a grand opening here in town. When I found out that he was making an appearance, I couldn't believe it—he was here in a small town in Arizona. I drove to the grand opening and was happy to see that he was there. I had a great conversation with him, and he signed a photo for me and a photo for my wife. He is such a great guy, and a pleasure to speak with!

Steve Dunnum, Queen Creek, Arizona

NEVER TELL ME THE ODDS!



Our local PBS station was collecting donations and, as a thank-you gift for my contribution, I received two tickets to the *Star Wars* Concert in Hershey, Pennsylvania. I was also entered into a draw for a meet and greet with the concert narrator, C-3PO himself, Anthony Daniels. The odds of successfully winning must not have been greater than "3,720-1" because a month later I was notified of our winning! Arriving a few hours before the concert, my then 4-year-old son Spencer (who already was a huge *Star Wars* fan) and I met the great members of Garrison Carida of the 501st (of which I am now a proud member). After the terrific concert had ended, we were ushered backstage and within moments we were standing face to face with Threepio himself! It was certainly "nice to see a familiar face!"

Craig Dunn TK/TB 3148, Garrison Carida, Pennsylvania



RED FIVE



JOEL ARON'S MOVIE INFLUENCES

STAR WARS: THE CLONE WARS' TALENTED CG/FX/LIGHTING SUPERVISOR, JOEL ARON, PICKS FIVE INFLUENCES ON HIS AMAZING WORK IN *STAR WARS: THE CLONE WARS*!

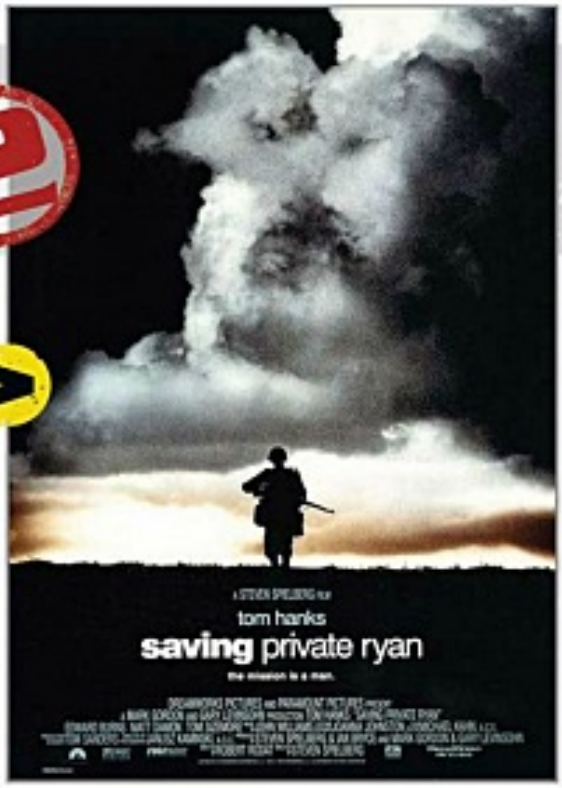


1 BARAKA

When *Baraka* came out in 1992, it was on a limited release and the only time I could see it was at the Red Vic theater in San Francisco. It was supposed to be shown in 70mm, but it was really poorly projected. I later bought the laserdisc and then the Blu-ray version. I was buying the Blu-ray just as my wife called to tell me her water broke! I had to make the choice of buying the Blu-ray or dropping it and running out of the store. So, I quickly bought the Blu-ray! It's one of the most masterful encyclopedias of lighting, because it's all-natural.

2 JANUSZ KAMIŃSKI

Janusz is a cinematographer who lights and composes shots in a way that is very similar to how I work when I am doing my personal photography, which is something I bring into *The Clone Wars*. He made the *Diving Bell and the Butterfly* and has worked with Steven Spielberg on *Saving Private Ryan* and *Schindler's List*, amongst many others. It's the perfect example of the harmony with director and director of photography.







3 CONRAD HALL

Conrad Hall worked on *Butch Cassidy and the Sundance Kid* and *The Road to Perdition*. He wasn't scared to take chances. The first six minutes of *Butch Cassidy* are amazing. A lot of people don't think it's a classic movie, but Hall was doing things that a lot of people weren't doing at that time. He used a process that made the movie feel like a really old western, almost like a memory.

We try and do that on the show. Dave [Filoni, supervising director] works with writers to put lines in the scripts that emulate the *Star Wars* feature films, as I try to emulate the lighting from the films as well, but with the influence of Janusz Kamiński, Conrad Hall or sometimes Bruno Delbonnel who shot *Amelie*. All of those movies have an aggressive and very specific lighting tone that makes you remember the movie.

It's exactly the same with the *Indiana Jones* movies. There are caves, there's bright sunlight, and the dark shadow under the hat. It's really distinctive and memorable.

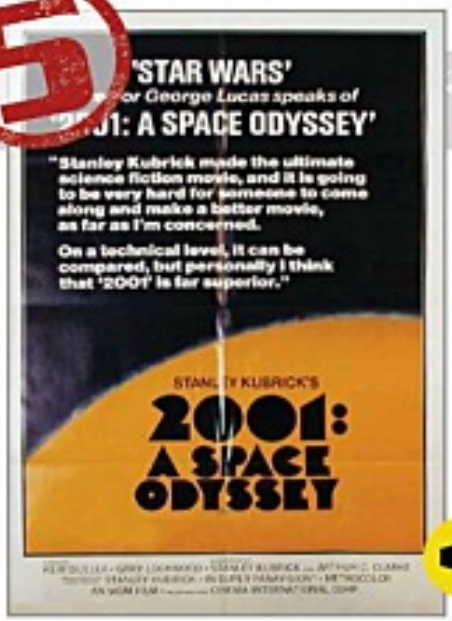


4 JAWS

Jaws is my favorite movie of all-time. Cinematically, *Jaws* is beautifully composed. It's a very simple movie, but it's done so well. There's the water, there's the boat, and there's the sky. The sky is blue, the water is dark blue, and the boat's white. Inside the boat it's warm and safe; outside it's dark—you don't want to go there. It's incredibly effective thanks to Bill Butler, the cinematographer.



5 2001: A SPACE ODYSSEY



I recently watched *2001* two nights in a row. I think it's probably the best filmmaking I've seen in my lifetime. The space shots are amazing. George Lucas was clearly inspired by this movie when he made *A New Hope*. There's a fantastic sequence early in the movie set in the Lunar Hilton. You get a real sense of place in that scene. It's very believable because of how it's shot by Geoffrey Unsworth.

Stanley Kubrick's vision was fantastic, in fact I have also been influenced by *The Shining* on a forthcoming episode of *The Clone Wars*!

Interview by Jonathan Wilkins

THE SAGA CONTINUES....

NEXT ISSUE

BLU-RAY EDITION! 3 COVERS TO COLLECT

BLU HARVEST!

Insider takes a sneak peek at the hotly anticipated *Star Wars* Blu-ray box set!

FANTASTIC FOUR!

As the fourth season of *Star Wars: The Clone Wars* launches, we get an exclusive look at what's coming up!

AND MUCH MORE!



STAR WARS INSIDER

5 FACTS, 1 FAKE ANSWER

The fake fact is number 4. Despite rumors that he auditioned for the role of Han Solo, Billy Dee Williams first met George Lucas after the release of *A New Hope* through Motown founder Berry Gordy!

US NEWSSTANDS: SEPTEMBER 13

UK NEWSAGENTS: SEPTEMBER 15

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